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a provence farmhouse gets a fresh look

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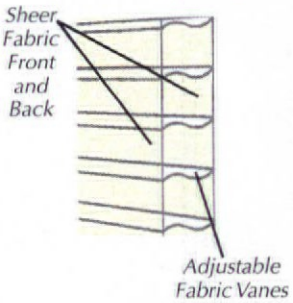


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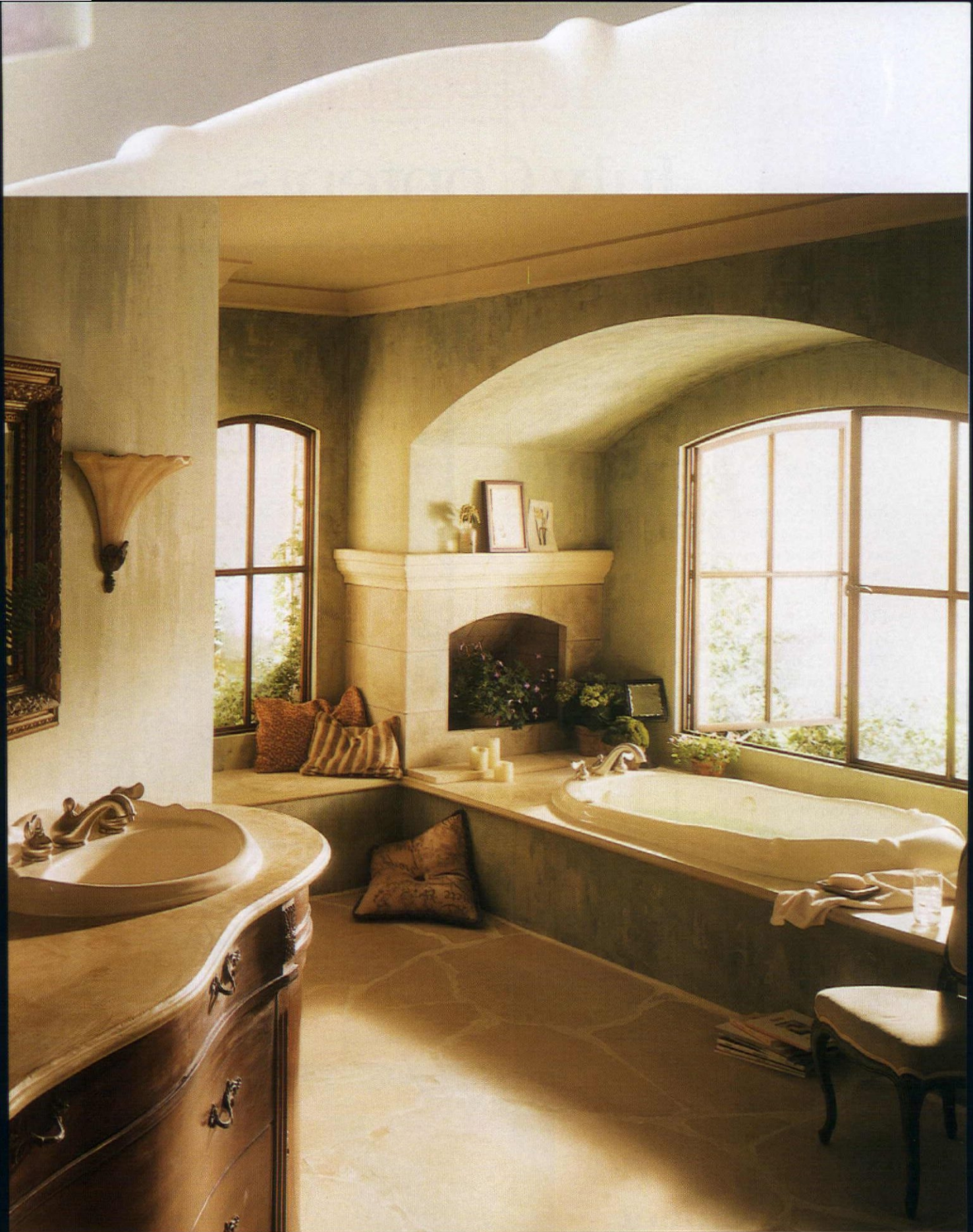
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house

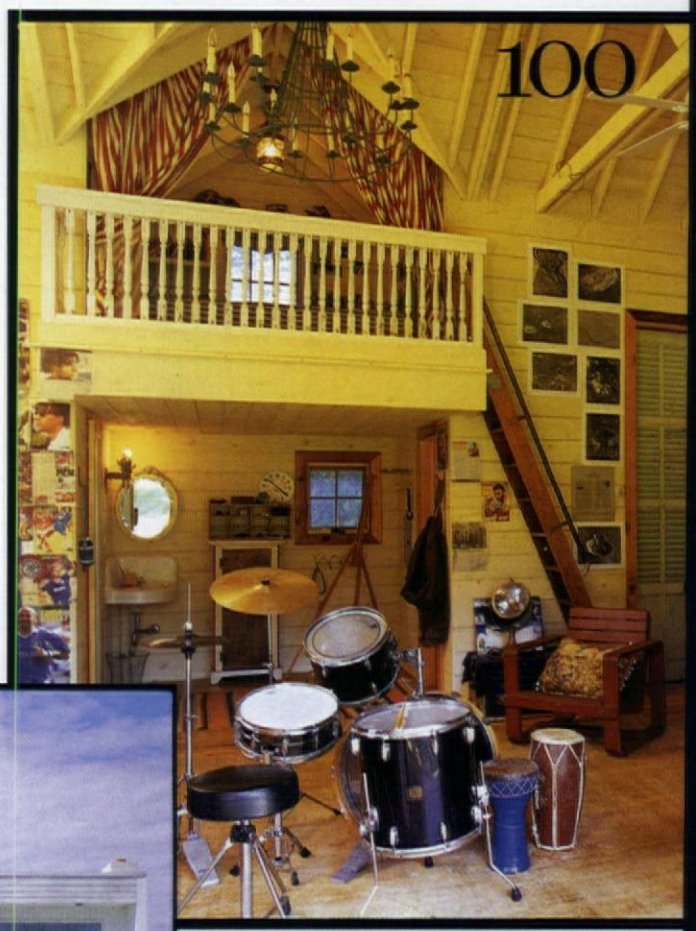
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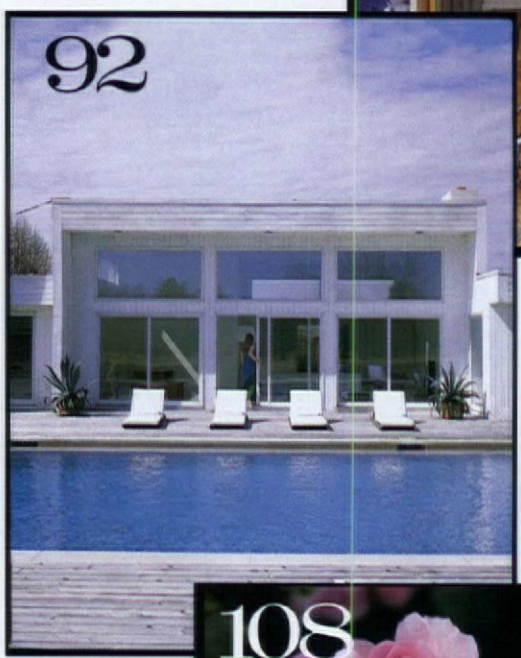
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defining moment

SOMETHING BLUE
84

ON THE COVER: "REMAKING A DOLL'S HOUSE," PHOTOGRAPHED BY MELANIE ACEVEDO, STYLED BY REBECCA OMWEG

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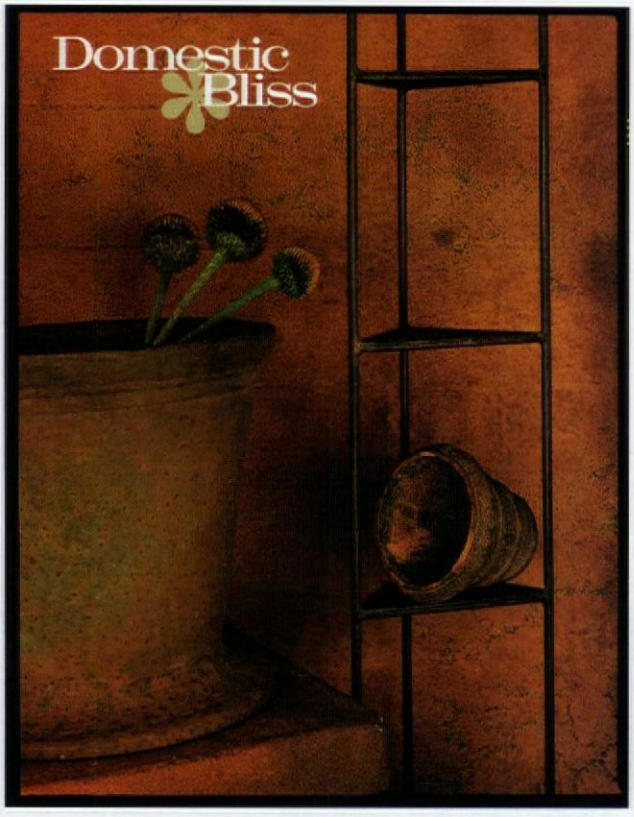


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DILAPIDATED CHIC Take that weather-beaten old garden bench or garden urn that you were going to throw away, and give it a prominent place on the patio—or in the foyer. And then add a colorful, practical plastic chair.

BY DAN SHAW



Table Wear 37

GEMOLOGY Getting ready for a dinner party takes on a new meaning when the same manufacturer produces your jewelry and the accessories for your table. Above: Buccellati's silver leaf dish is paired with diamond and gold earrings from the company's new jewelry collection.

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BY DOMINIQUE BROWNING

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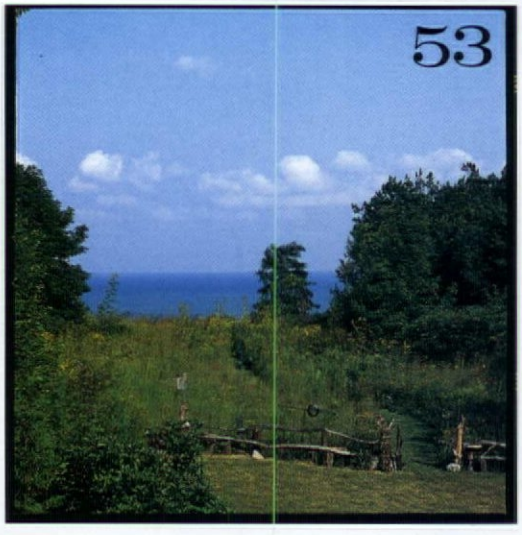
BREAKOUT BORDEAUX With the excellent 1996 vintage, the long-underrated wines of St.-Estèphe have come into their own.

BY JAY McINERNEY

Dig It 53

PRIDE OF THE PRAIRIE Neil Diboll and Ruth Stein are dedicated to restoring the flora of the Great Plains. Stein's garden is just one stage of the journey.

BY ETHNE CLARKE



Blueprint 56

OPEN HOUSE Terence Riley, a curator at MoMA in New York, mounts an architectural exhibition of pathbreaking designs that ask questions about the way we live now.

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JANUARY 1949 A sleek stairway is the perfect stage for family dramas.

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Turning the Other Chic

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music in the **dark**

WHEN I WAS THIRTEEN I got a birthday gift from my parents that completely changed my life. When I tell you what a banal thing it was—a transistor radio—you'll find it hard to believe how utterly captivated I was, but there it is. The AM/FM radio was a little bigger than my hand, and in one stroke it opened to me an entirely new world. In our house, up to then, we were allowed to listen only to classical music; I had heard about the Beatles, and my girlfriends and I acted out Beatles songs on the playground during recess (you be Ringo, you be John, I'll be Paul), but so constricted and rigorously protected was my childhood that I had never actually heard a Beatles song played by the Beatles. The radio brought liberation!

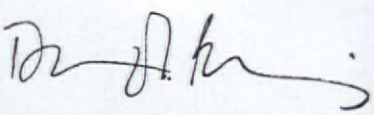
For the next few years, while the rest of the house slept and after I had finished reading by flashlight under the covers, I turned that little radio on, tucked it under my pillow (taking care not to crush the antenna), and swooned into a world of forbidden music. The pleasure of Cousin Brucie and Alison the Nightbird and those endless loops of late sixties songs: "I think we're alone now. The beating of our hearts is the only sound. . . ." I can still hear them, the Beatles, the Turtles, the Monkees, all. Is there such a thing as decorating for the dark? The night walls—covered with the fabric we weave around us of sounds, memories, dreams—what do they look like? Do they dissolve into the walls of our waking lives?

I was thinking about the habits we carry through the years from our childhoods—habits that have a material impact on the way we want our grown-up houses and gardens to look, feel, work. Since those radio days I have had music in my bedroom. Now I have what I call the Yuppie boom box—a Bang & Olufsen portable player—that I can carry from room to room and out into the garden to accompany me during those arduous weeding sessions. Now that I'm free to listen to whatever I want, whenever I want, I often fall asleep with a CD playing. As often as not, I'm listening to classical or jazz (that upbringing does stick), but it's just as likely that Elvis Costello or Joni Mitchell will deliver me into the arms of Morpheus.



There is something so intensely thrilling about music in the dark. Industry statistics tell us that we are spending enormous amounts of money to light our gardens, trying to ward off night terrors, no doubt, with alternative forms of drama and grace. (In fact, it's getting ridiculous how much wattage we're pumping into the trees, but that's a diatribe for another time.) I've even heard of beachfront-property owners lighting the waves, for heaven's sake, so they can catch the watery proscenium from the living room. This must make for an unnerving patchwork beach for the neighbors who stroll first past the floodlit waves and then the waves in front of those who prefer the company of moonbeams.

Well, while we're out there with the cables and switch boxes, how about using a little of that current to turn the garden into a listening room? Sure, it's a contradiction, but I like sound better than light. Get the headphones off—we're so encased in our solitary universes—and swaddle yourself against the night chill with that cashmere blanket you've been saving. Turn off the lights; there's a canopy of stars. Night is a great time to enjoy a summer garden, but sometimes trilling crickets and chirping peepers aren't enough. Time to wire the dark for sound.



Dominique Browning, EDITOR

Priorities Change.



To the trade. Photo: Paul Robinson

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contributors



^ MATTHEW HRANEK
Photographing Jay Sugarman and Kelly Behun's Hamptons home ("Cool Fusion," page 92) made Hranek feel like a teen again. "Kelly was perfect . . . the house was perfect . . . the light was perfect. And she has really sexy cars," he says. The photographer's love for design was inspired by his father, "a big fan of modernism," who took him on "architectural field trips" when he was a kid.



^ GABY ZIMMERMANN
Shooting the newest jewelry from firms like Buccellati and Bernardaud paired with their tabletop treasures ("Table Wear," page 37), Zimmermann displays a graceful understanding of the objects. "Each tells a story," the photographer says. "I try to hear it, and make a picture from that." She spends most of her time in New York City. "I'm nothing but happy when I'm here," she says.

v NINA BRAMHALL
In "Eden Down East," page 108, Bramhall captures the romance of a rose garden clinging to the coast of Maine. "I love to see all different kinds of gardens, but the ones that really excite and inspire me are overflowing with flowers," she says. The photographer, who brought this project to us, has done a lot of gardening herself since moving from New York City to Martha's Vineyard.



HEATHER WATTS
This month the former prima ballerina pointed us toward her dear friend Richard Tanner's carefully choreographed garden in Sneden's Landing, New York ("Dance Time," page 116). "We share a passion for ballet, Balanchine, and gardening," she says. "Dick is a real gardener and I'm a flowerhound." Watts serves on the board of God's Love We Deliver and is a contributing editor for *Vanity Fair*.

v ETHNE CLARKE
"You don't have to look to England anymore," says Clarke, who recently moved to Austin, Texas, after almost 30 years across the pond. "The more we wake up to that fact, the better." This month she reports on a prairie garden in her native Wisconsin ("Pride of the Prairie," page 53). Her book *Autumn Gardens* (Soma Books) will be available this fall. — SABINE ROTHMAN



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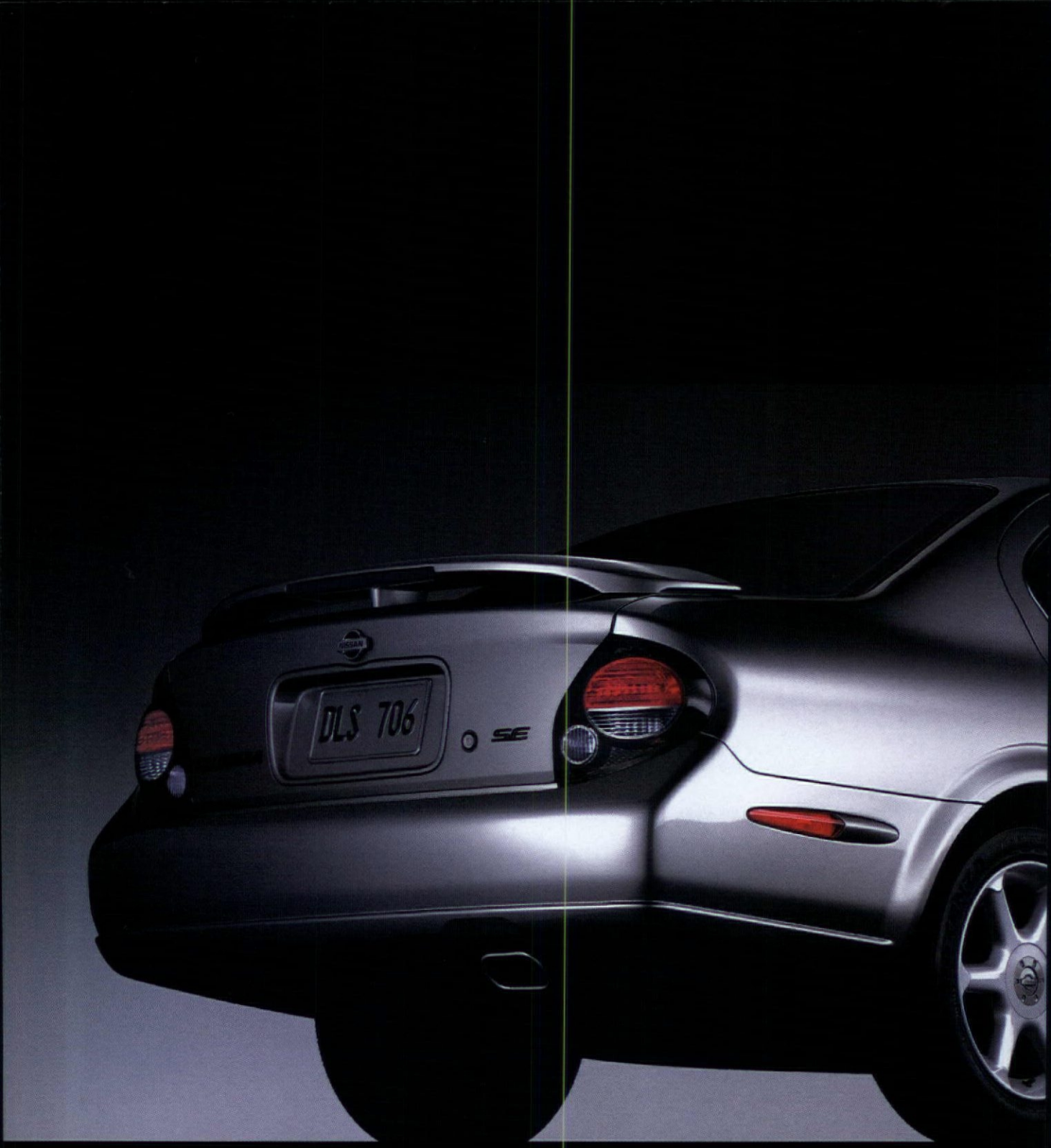
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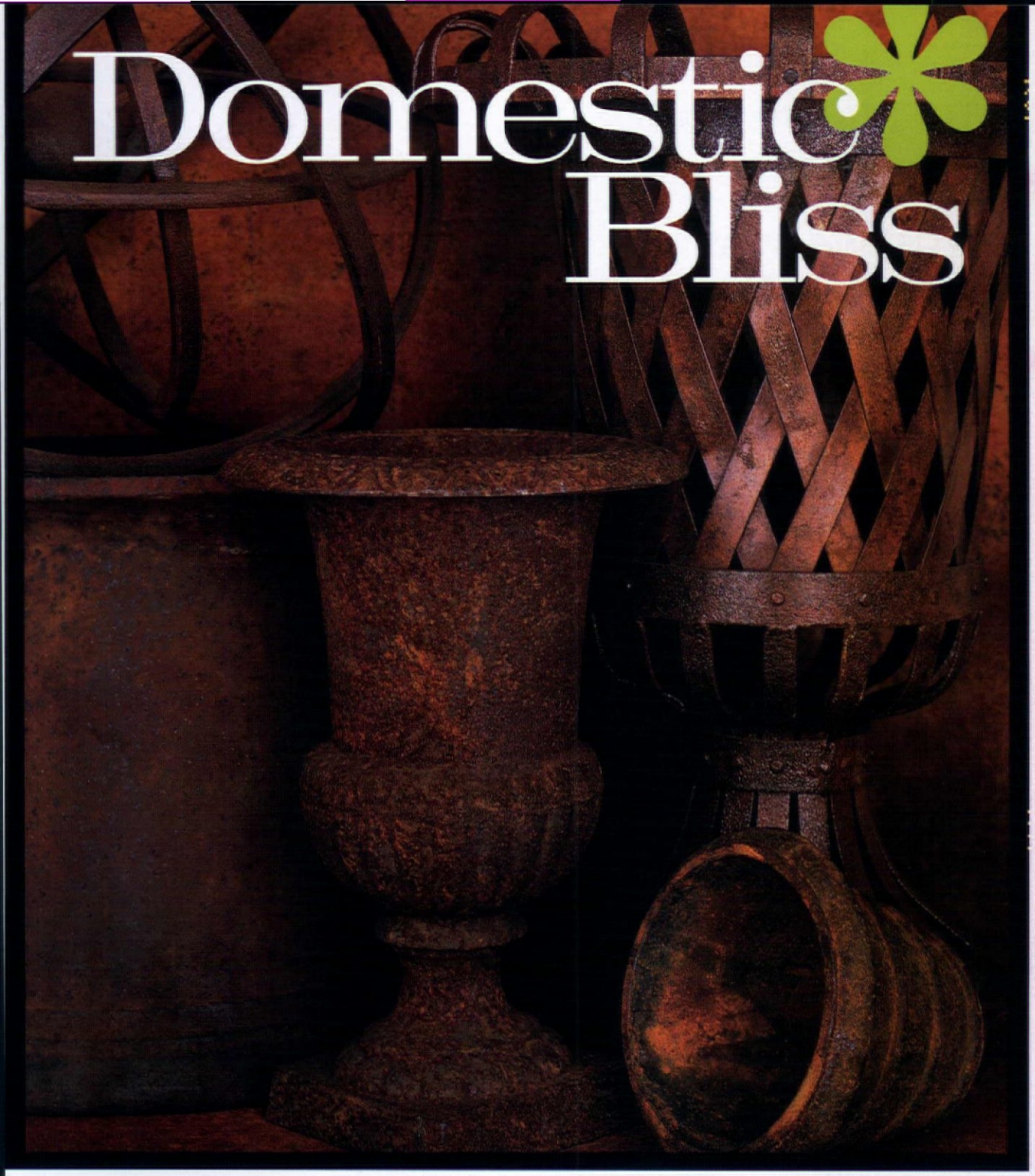
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Domestic Bliss

lust for rust

Antiques dealers and furniture designers are rediscovering the **allure** of crusty urns and **weather-beaten** tables in naturally distressed shades of brick, cinnamon, and burnt sienna. Also this month, **high-style plastic chairs**, the making of a **Kips Bay Show House** room, and highlights of the 1999 **Milan furniture fair**.

EDITED BY DAN SHAW

in rust we trust

At the first annual Gramercy Garden Antiques Show at New York's 69th Regiment Armory last winter, nearly every booth featured something rusty. Dan Wilson, a dealer from Raleigh, North Carolina, brought along a rust-encrusted pre-Victorian fountain with a cherub and serpent. The cast-iron piece, "which hadn't been painted in probably seventy-five years," sold for a tidy $4,200. * This summer, rust is a must. Influential interior designers like John Saladino and Aero's Thomas O'Brien have newly oxidized pieces of furniture in their showrooms. At Treillage, Manhattan's elite resource for garden antiques, there are gorgeously corroded gates, tables, benches, and lanterns. "There is nothing prettier than a big rusty urn filled with flowers," says manager Howard Christian, who explains that rust requires commitment. "Rusted furniture looks wonderful, but it will leave marks on a slate or stone terrace." * For Peri Wolfman, the famously fastidious vice president of product development at Williams-Sonoma, rust is easy. "Frankly, I like the fact that you don't have to maintain it," says Wolfman, who has rusty beds in her beach house's guest room. "Near the ocean, it's a practical thing."* Rust can be urbane, too. Heidi Gerquest, an interior designer from Freeport, Maine, put a rusty bar ("from Polly Peters junk shop") in the elegant Manhattan apartment she recently completed for art collectors Russell Wilkinson and Eileen Guggenheim. "I need a little rust and dent to make things comfortable for me," Gerquest says. * Frank Carfaro, a partner at Desiron, a New York store that makes its own iron furniture, says decorators have been clamoring for pieces in one of the three rust finishes he recently introduced. "Rust's a nice counterpoint to minimalism," he says. * In the steamy South, rust "gets in your blood," says Linda Hill, who, with her husband, Steve, owns Rusty Bucket Antiques in Natchez, Mississippi. The Hills specialize in old farm implements whose value derives, in part, from their dilapidated condition. "It's one way to distinguish antiques from reproductions," Dan Wilson notes. "Old rust is usually a deep dark brown. New rust is very orangey."



Lantern, $36, Treillage, Ltd., NYC. 212-535-2288



Bench, $165, Aero, Ltd., NYC. 212-966-1500

Small armillary, $275, Treillage, Ltd., NYC. 212-535-2288





Loma coffee table, $1,110, Desiron, NYC. 212-414-4070



X-side Pull Up table. Saladino Furniture, Inc.

let it be

Rust isn't always chic, which is why Rust-Oleum is a hardware-store staple. Early this century, Scottish-born sea captain Robert Fergusson discovered that raw fish oil spilled on rusty metal decks halted corrosion. He spent years turning that knowledge into a paint that could stop rust, dry overnight, and leave no odor, finally founding the Rust-Oleum Corporation in 1921. While Rust-Oleum is famous for its paints that prevent rust, the company also serves rustophiles. "We use their Rust Reformer to give rust a nice hard finish," says Honey Wolters, a co-owner of the Hamptons antiques store Ruby Beets. "That's rust for the anal."





The time is early Persia. When the court of the Safavid dynasty was rich in life, beauty and romanticism. When great artisans were attaining new artistic heights. Reflecting the sensuous nature of this golden period of time is the Pavillion Collection™. This sumptuous grouping is a melding of intricate curvilinear designs, a rich color palette and pure hand spun wool that creates a refined sensual elegance. Available in a variety of sizes.

Hanging: left 6120F, right 6947F. Floor: back 6909F, center 6087F, right 6120F

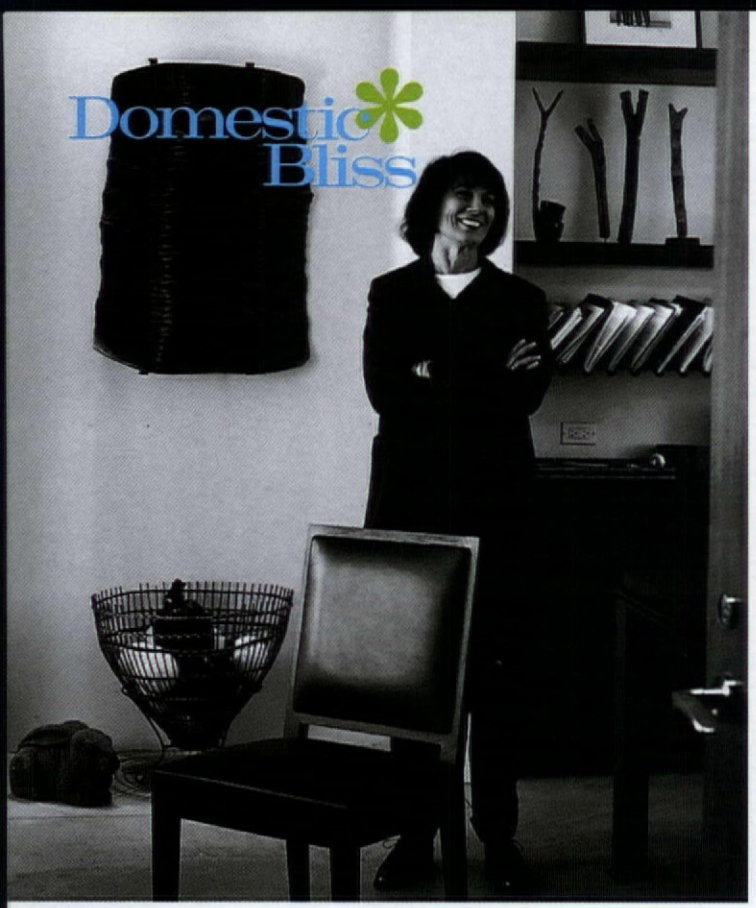
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Domestic Bliss



HOUSE RULES

NAME Holly Hunt

PRIMARY RESIDENCE Ninth-floor apartment, overlooking Chicago's Lake Michigan, in a 1910 Benjamin Marshall building

RÉSUMÉ Owner of six eponymous furniture showrooms, including a new one in Miami, which carry designs by Christian Liaigre

THE FIRST THING I DO WHEN I WAKE UP Think, *Why haven't I ordered curtains yet?* Then say hello to the cat

I SLEEP ONLY ON Tuesdays and Thursdays

MY FAVORITE PLACE TO READ IS The airplane or in bed Monday, Wednesday, and Friday, when I can't sleep

MY REFRIGERATOR IS ALWAYS STOCKED WITH Lean Cuisine

I WATCH TELEVISION To know what's going on

THE BEST VIEW IN MY HOUSE IS FROM The living room window seat, overlooking Lake Michigan and up North Lake Shore Drive

MY FAVORITE PHOTOGRAPH IS My Victor Skrebneski portrait. The older I get, the better it gets. It seems to age like a good wine

MY LIVING ROOM IS VACUUMED BY A very quiet Miele, but I'm not personally involved

THE LAST PIECE OF FURNITURE I BOUGHT FOR MYSELF A 19th-century Chinese meditation chair. Perfect lines. Precisely what I need . . . quiet times

MY NEXT DECORATING PROJECT FOR MYSELF IS Deciding on dining room chairs, so I can sit at my very long Christian Liaigre dining table

rave waves

There is nothing like an archive. Marimekko, the seminal Finnish design company, has taken Lokki, one of its most recognizable patterns from the 1960s, and turned it into beach towels exclusively for Crate & Barrel ($29.95; 800-996-9960). "Marimekko and Crate & Barrel have a long history," explains Donna Gorman, a designer who helps Marimekko merchandise its products for the American market. "Crate has always hung pieces of Marimekko fabrics for display, but they didn't always sell our products." Though the towels are based on a textile by Maija Isola (who was at Marimekko from 1953 to 1979), Gorman insists there's nothing retro about C&B's new stock of Marimekko linens. "This is the first time that Lokki, which means seagull, has ever been a towel."

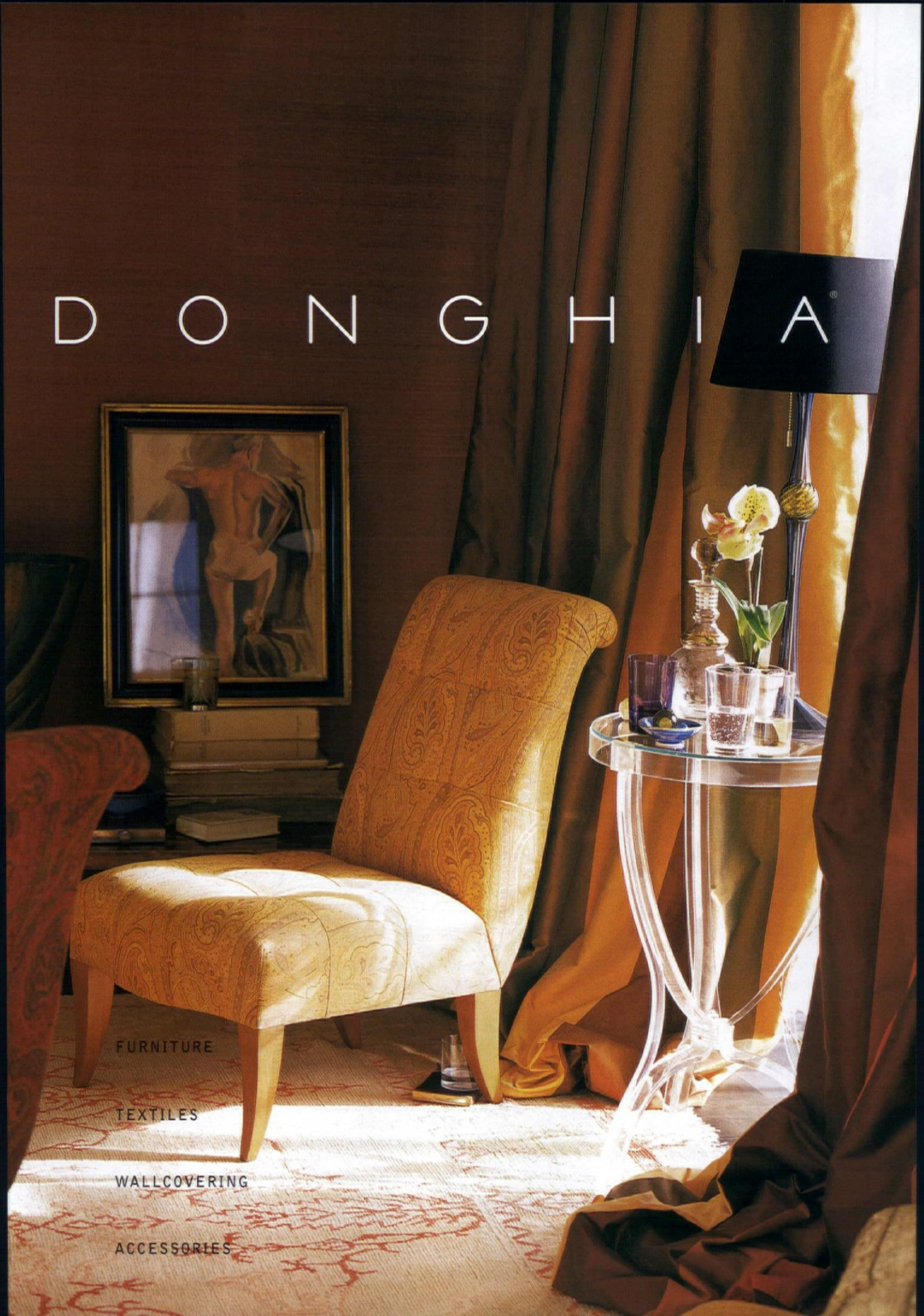




country-house express

Randy Florke has made it easy for New Yorkers who want a country house but don't want to drive two hours to look for one. The windows, above, of his Greenwich Village antiques store, the Rural Collection, double as a real estate agency, the Rural Connection (212-645-4488), and feature properties for sale in upstate Sullivan County. "We specialize in mini farms, country estates, and old houses," says Florke, who can be hired to help clients with renovations and decoration.

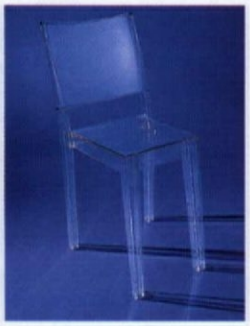
All sources, see back of book


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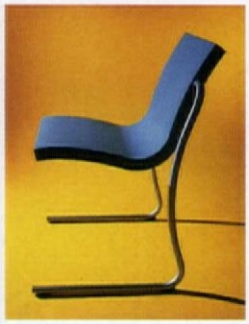
getting down with great design

If one material sums up this moment in time, it's plastic. Democratic, versatile, colorful, and practical, plastic chairs are at once nostalgic and futuristic. Now the world's most innovative designers are bringing them home. —RYAN MATHENY



Millennial Clarity

NAME La Marie chair for Kartell
DESIGNER Philippe Starck (1999)
PRICE $185
MATERIAL Clear polycarbonate
THE DETAILS From the ubiquitous French designer comes the chair that captures the zeitgeist. Sleekly tailored and totally transparent, La Marie, posing no color challenges, is a stylish addition to any room. Your New Year's perch. To order: Kartell, in NYC, 212-966-6665



Flight of Fancy

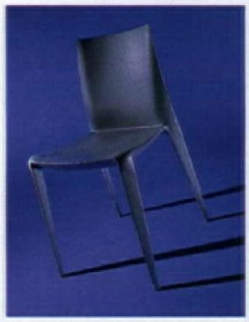
NAME Magic chair by Fasem for DDC
DESIGNER Britain's prolific Ross Lovegrove (1997)
PRICE $468-$484
MATERIALS Polyurethane seat on a chrome or painted-steel frame
THE DETAILS Magic defies gravity and delights the eye. Heavier than it looks, this chair is nonetheless stackable and sturdy. To order: DDC, in NYC, 212-421-2800

Yin & Yang



NAME O'Azar chair for Magis
DESIGNER France's up-and-coming Jean-Marie Massaud (1997)
PRICE $145
MATERIALS Polypropylene frame with beech back and seat slats
THE DETAILS Massaud's achievement is in joining the organic elements of stained or natural wood with the synthetic properties of plastic. To order: Leif Petersen, in San Rafael, CA, 415-453-5500

Straight Up



NAME The Bellini chair for Heller
DESIGNER Milan-based designer Mario Bellini (1997)
PRICE $80
MATERIALS Fiberglass and polymer
THE DETAILS Sculptural and sleek, the unpretentious Bellini is a bit sturdier than some polypropylene counterparts. In five colors, including blue, sage, and cream. To order: Heller, Inc., 800-223-0750



Oh, Baby

NAME Oh chair for Umbra
DESIGNER New York City's Karim Rashid (1999)
PRICE $50
MATERIALS Molded polypropylene seat with steel legs
THE DETAILS From the masters of hip plastic housewares, the casual Oh looks to the future while seeming to make a sly reference to both Gothic architecture and '60s modernism. Available in gem tones (blue shown) and solids. To order: Umbra, 800-387-5122



Wholly Versatile

NAME Minni chair by Halifax for M2L
DESIGNER Italian superstar Antonio Citterio (1995)
PRICE $226
MATERIALS Polypropylene seat and back; aluminum or beech legs
THE DETAILS Known as the Cafeteria chair by some New Yorkers (it's used at Chelsea's stylish Cafeteria restaurant), Minni is part of a flexible seating system, with options for arms in metal or wood. To order: M2L, 800-319-8222

Back to Basics



NAME Wait chair for Authentics
DESIGNER London furniture/interior designer Matthew Hilton (1997)
PRICE $39.95
MATERIALS All polypropylene
THE DETAILS A chair for the masses. This German company has created a chair that is the apex of practicality: stackable, durable, poured as a single piece of plastic. To order: in Wisconsin, 414-598-8977

Liquid or Solid?



NAME FPE chair for Kartell
DESIGNER Israeli-born, London-based Ron Arad (1998)
PRICE $420/pair
MATERIALS Techno-polymer seat with aluminum legs and frame
THE DETAILS This seductive chair appears so fluid it might have been poured from a flask. The stackable FPE (Fantastic Plastic Elastic) is now available in the U.S. To order: Kartell, in NYC, 212-966-6665

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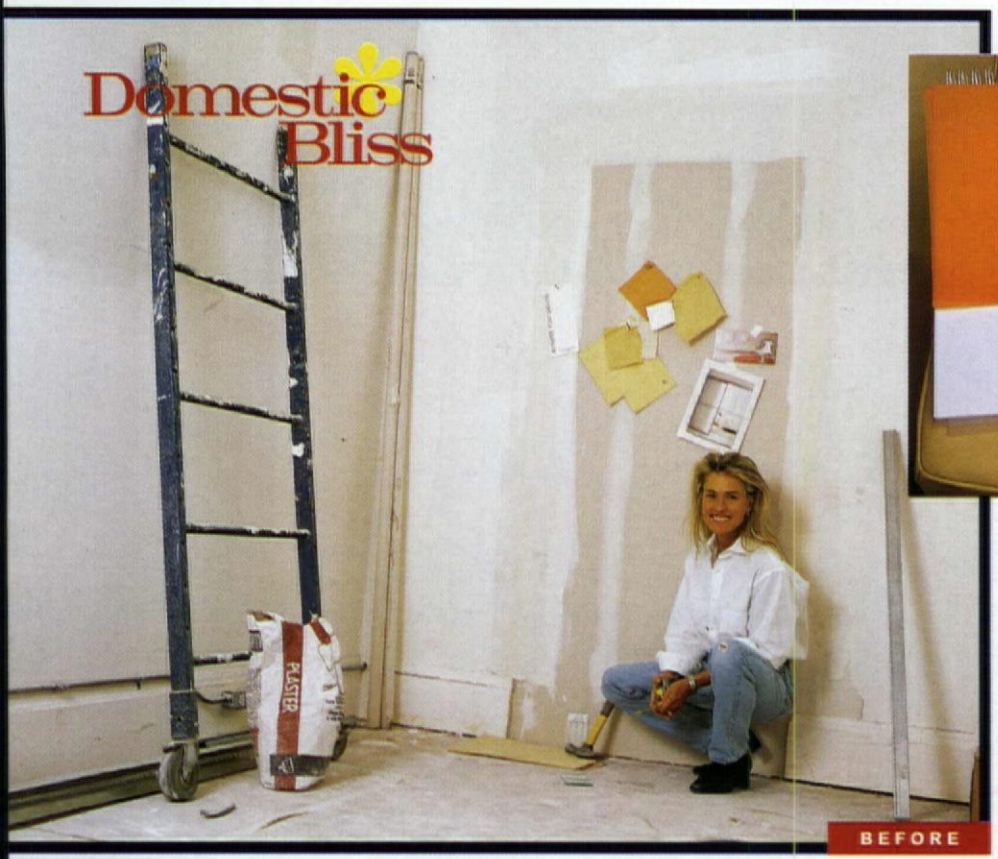


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BEFORE



überdecorator

THE DAWN Jennifer Post, a young Manhattan designer and Nietzsche devotee, gets one of seventeen coveted invitations to design a room at the career-making Kips Bay Decorator Show House in New York City. Having designed mainly bachelor pads for Wall Street types (and *Today* show co-anchor Matt Lauer), she seizes the chance to work alongside such masters as Mariette Himes Gomez and Thomas O'Brien.

THUS SPAKE THE SHOW HOUSE Post's room, assigned by lottery, is a narrow and windowless one by the stairwell. Her request to create a room for pets is firmly turned down.

THE WILL TO DECORATE With only four weeks to go, Post comes up with a new concept: a minimalist home office/lounge, mostly white, with touches of yellow and orange. Fueled by a diet of PowerBars, she starts pulling the room together. She prays she isn't giving birth to a tragedy.

CHINTZ IS DEAD! Post's eye-popping space creates a stir among Kips Bay traditionalists, but most admire its sleek proportions and use of new materials, including titanium-dipped glass. As a final touch and a commentary on her own work, she tacks over the desk the quote from Nietzsche that inspired her: "One must still have chaos in oneself to be able to give birth to a dancing star."

—INGRID ABRAMOVITCH

AFTER





ECCE HOME **With just a month to create her show-house room, Jennifer Post had to make like Superwoman. She triumphed with a home office/lounge with lizardlike vinyl wallpaper and low-lying furniture—all in white. A bronze and steel water sculpture by Archie Held gurgles in the corner. Sources, see back of book.**



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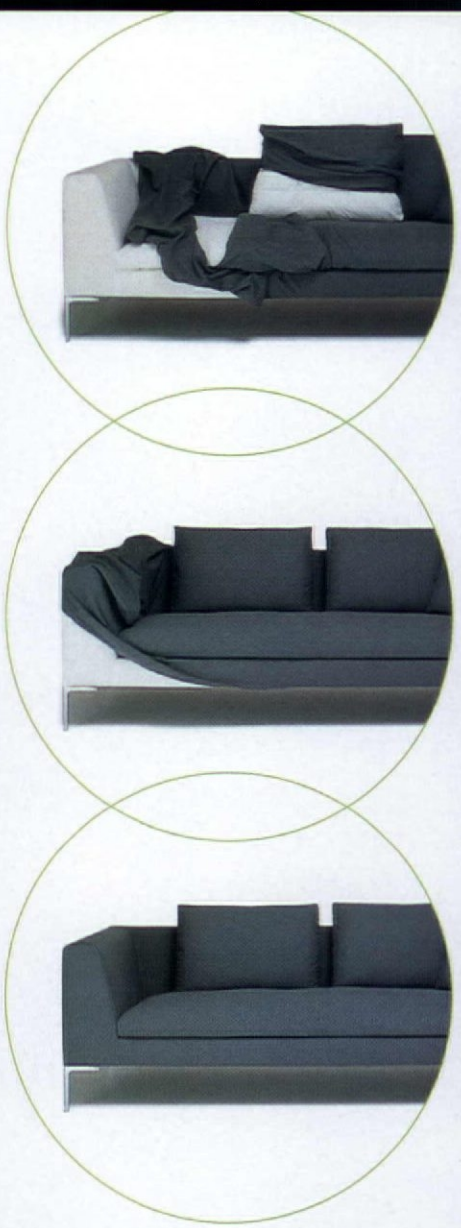
A tree doesn't have to make a noise when it falls for the people at Harden to know about it. As the only major American furniture manufacturer to have its own forests—more than 10,000 upstate New York acres—the company (315-245-1000; www.harden.com) knows lumber as well as it knows decorative finishes. "We do forest management, making sure the environment is right for our seedlings, and for every tree we harvest, we plant two," says Harden's marketing director, Mary Oughterson. Red maple is used for upholstery frames; black cherry is used for bookcases. "We really *do* control our quality from start to finish." Nothing is wasted. "We even use wood by-products as fuel for our heating."—LYGEIA GRACE



the flower hour

THE CABLE GUY For the last three years, horticulturist Phillip Watson has sold high-quality plants from Ohio's Spring Hill Nursery on QVC. He designs the sets, chooses the plants to feature, and, paired with a professional host like Suzanne Runyan, left, goes on air bringing blooms to home-shopaholics. **LIVE FROM PENNSYLVANIA** On March 21, 1999 (the first full day of spring), Watson sold $525,000 worth of peonies, perennials, roses, and 'Stella D'Oro' daylilies between 5:00 and 6:00 P.M. **IN THE GREEN ROOM** Watson's celebrity rose collection includes 'Roseanne,' 'Angela Lansbury,' and 'Peggy Lee' **PERFECT RECEPTION** Every plant is guaranteed. "I like to say: 'Even if you're just having a bad day, we'll give you your money back'" **BEST-SELLER** It's a strawberry jar with strawberry plants. Watson says sales skyrocket when they have something edible on the set. **ROOT PHILOSOPHY** "It's show and tell, and, hopefully, sell!" —SABINE ROTHMAN





quick-change artistry

Slipcovers, those once-frumpy coveralls that became symbols of counterintuitive chic in the early 1990s, are now thoroughly contemporary. B&B Italia (212-758-4046), the trendsetting furniture company, actually slipcovers *all* of its upholstery—but with such precision that every chair and sectional looks as if it just came out of a custom workroom. The Charles sofa, above, for example, is upholstered in a white feltlike fabric that grips the slipcover and prevents it from sliding around. As with fashionable Prada loafers, Velcro straps keep the slipcovers snug.

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milano '99



At Cassina, a sleek chair by Piero Lissoni

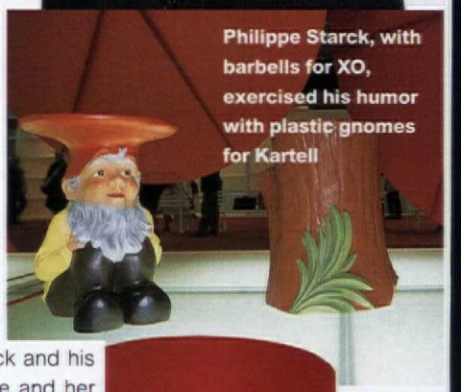


Signature wicker lamps by Michael Sodeau, at Gervasoni





Long and lean: Jasper Morrison's low cabinets for Cappellini



Philippe Starck, with barbells for XO, exercised his humor with plastic gnomes for Kartell

there they were: Philippe Starck and his plastic gnomes; Paola Navone and her potpourri of ethnic lamps and stools (Where in the world did these things come from? Answer: Everywhere); even the usually oh-so-quiet Jasper Morrison with new hot colors. All threw wrenches into the subdued designs that have recently characterized the Salone Internazionale del Mobile, the trendsetting furniture fair that takes over Milan in April. "When a movement starts, one must help it along, but when it becomes a fashion, then one must end it," Starck declares. But he'll have the cool elegance of Piero Lissoni's luxe minimalism to contend with. See you next year.



Wind fan by Jasper Startup for Gervasoni



The Shadow Lamp by Marcel Wanders for Cappellini



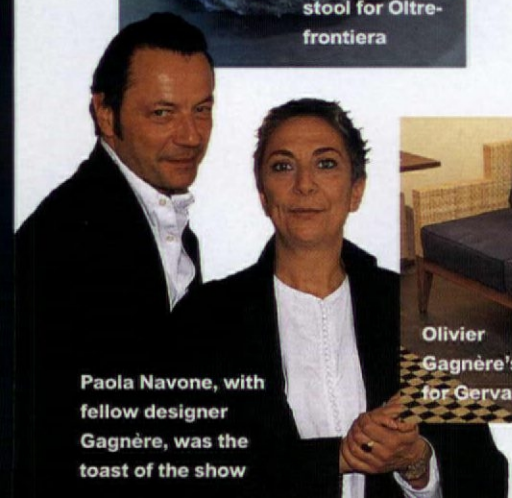
Paola Navone twirled boiled wool into a stool for Oltrefrontiera



Wood chair by Lee Ackland from the Royal College of Art



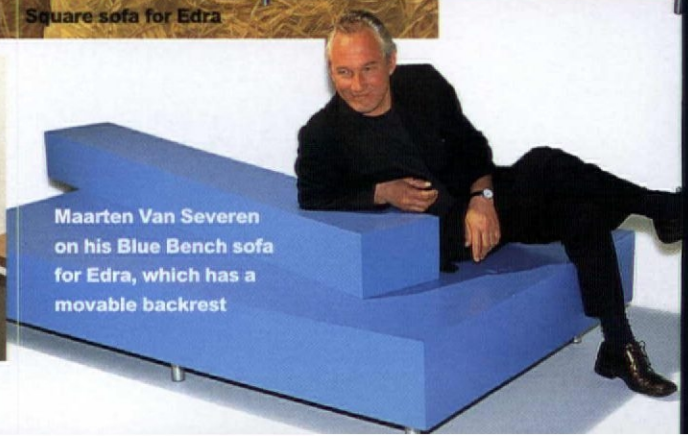
Massimo Morozzi's hay-bale-like upholstery on his Hi Square sofa for Edra



Paola Navone, with fellow designer Gagnère, was the toast of the show



Olivier Gagnère's settee for Gervasoni



Maarten Van Severen on his Blue Bench sofa for Edra, which has a movable backrest

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Hunting & Gathering

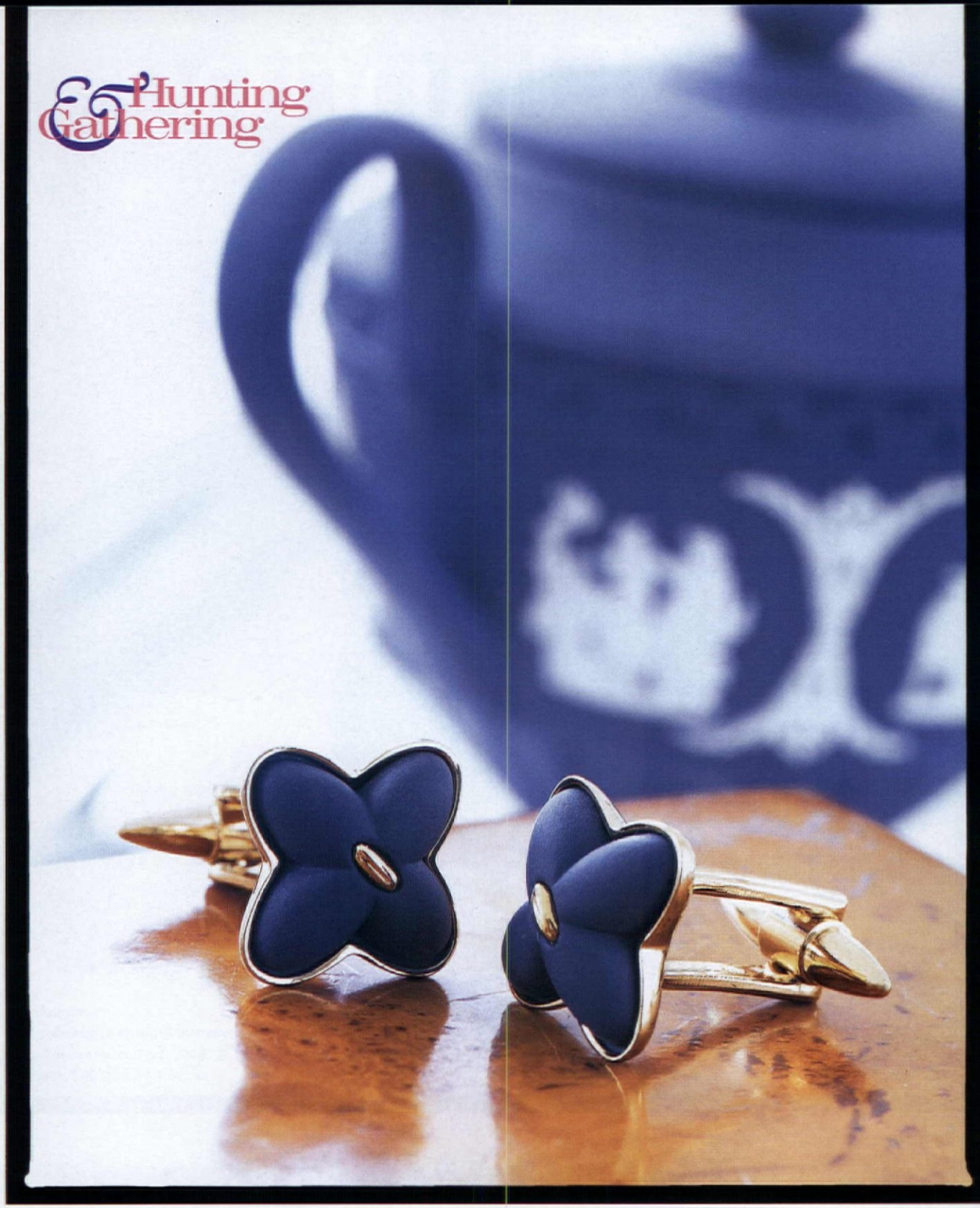


PERFECT MATCH Lalique's crystal Enfants bracelet, $1,900, and Luxembourg vase, $5,240. 800-993-2580.

table wear

Fashionistas, you should have seen it coming. When you **crossed over** from the world of fashion to that of **home design**, you opened the gate for tabletop makers to explore your turf. Now they're introducing **jewelry collections**. In crystal, glass, and Limoges porcelain, these **gems of design** will sparkle in any setting.

PHOTOGRAPHED BY GABY ZIMMERMANN PRODUCED BY NEWELL TURNER



IT TURNS OUT THAT MANY OF THE MATERIALS WE LOVE to touch on the table are equally sensuous when worn. Limoges porcelain, for instance, is highly conductive. Just as a porcelain cup will keep your tea warm, a ring in Limoges will "take to your body heat the minute you put it on in the morning," says Gregory Swift, general manager and vice president of

OFF THE CUFF **Wedgwood's Chelsea jewelry collection incorporates the firm's classic material, matte jasper porcelain, in modern designs. The flower-shaped cuff links, $105, are Portland blue jasper porcelain set in 22k gold plate. This same design is available in a pendant and earrings. Wedgwood's Icarus mini teapot, $125, also in Portland blue jasper, depicts the Greek myth of Icarus, who flew too near the sun with his wax wings. 800-677-7860.**

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For inquiries outside these showroom areas call the Wm Ohs factory: 303.371.6550.

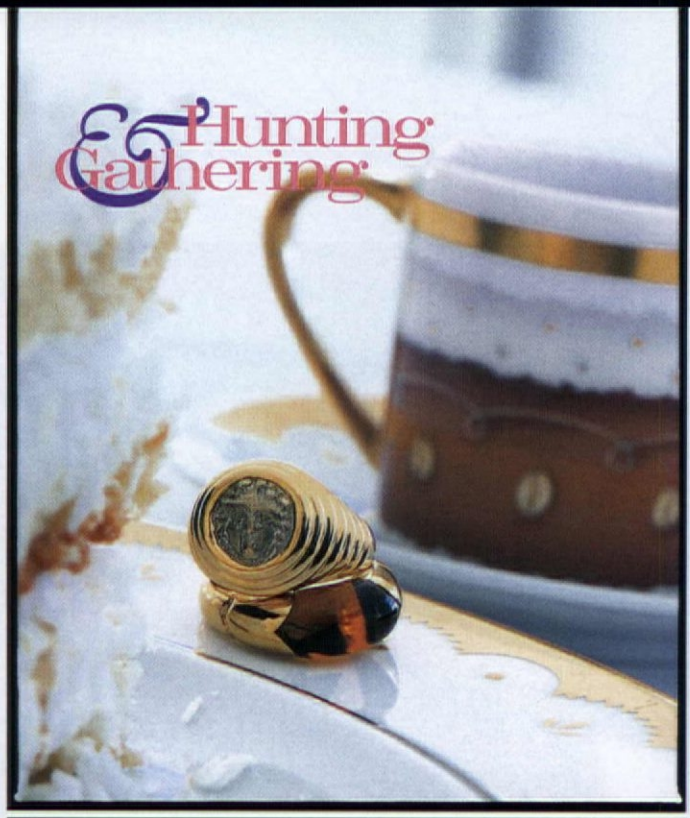


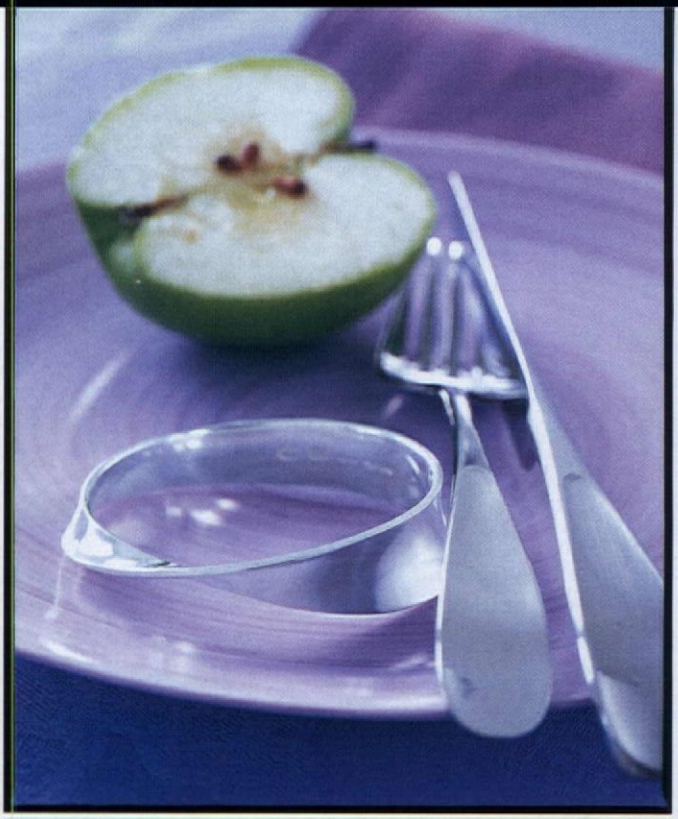
Wm Ohs "Renaissance" style kitchen with "Ivory Scraffito" finish.

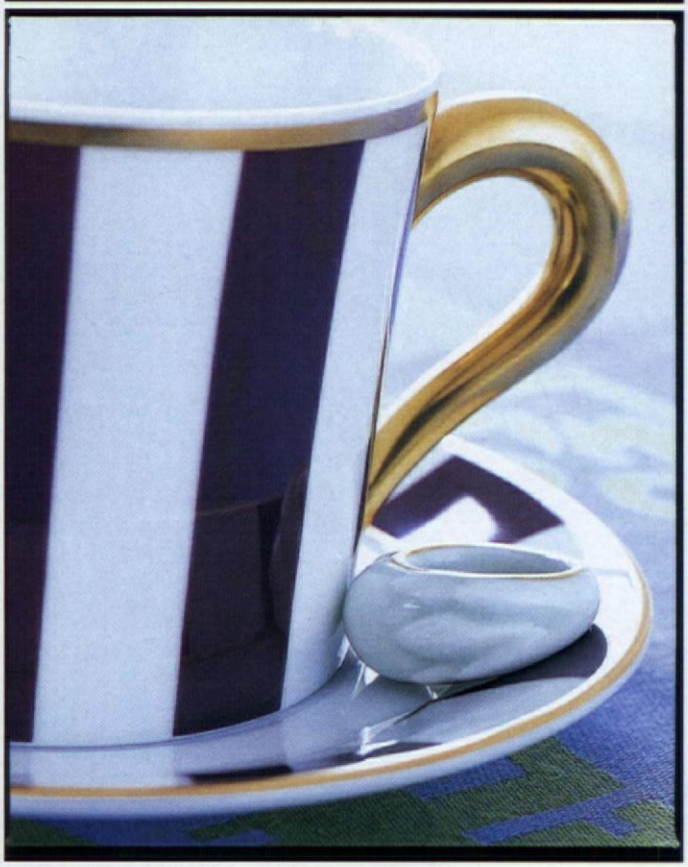
Quite simply the most elegant traditional kitchens made in America.

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Bernardaud North America. His company is not alone in selling pendants and earrings alongside its tea sets: firms from Buccellati to Wedgwood are coming out with new jewelry lines. The trend isn't altogether surprising, since both pursuits have always involved artisanship and exquisite detail. And there are historical precedents: Lalique, known today for its crystal vases,

STYLISH SETTINGS **Top left: Coin ring, $2,300, and Celtaura ring, $1,750, Bulgari. Dolci Deco plate, $115, cup, $140, and saucer, $50, Rosenthal for Bulgari. 800-BULGARI. Top right: Silver bracelet, $600, fork, $20.50, and knife, $25, all Vivianna Torun Bülow-Hübe for Georg Jensen, NYC. 212-759-6457. Sandrine Ganem plate, $80, Bergdorf Goodman. 800-218-4918. Above left: Flore ring, $65, Black Tulip cup/saucer, $75, Bernardaud. 800-884-7775. Above right: Glass Goccia pendant, $300, and Topkapi vase, $1,025, Venini at Georg Jensen.**

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was founded in the 1880s by French jeweler René Lalique, so the company's line of romantic crystal jewelry is a natural. Georg Jensen has long hired designers to create both cutlery and jewelry. Swedish silversmith Vivianna Torun Bülow-Hübe's designs since the 1940s were recently showcased in an exhibition in Jensen stores. And Wedgwood has been making cameos

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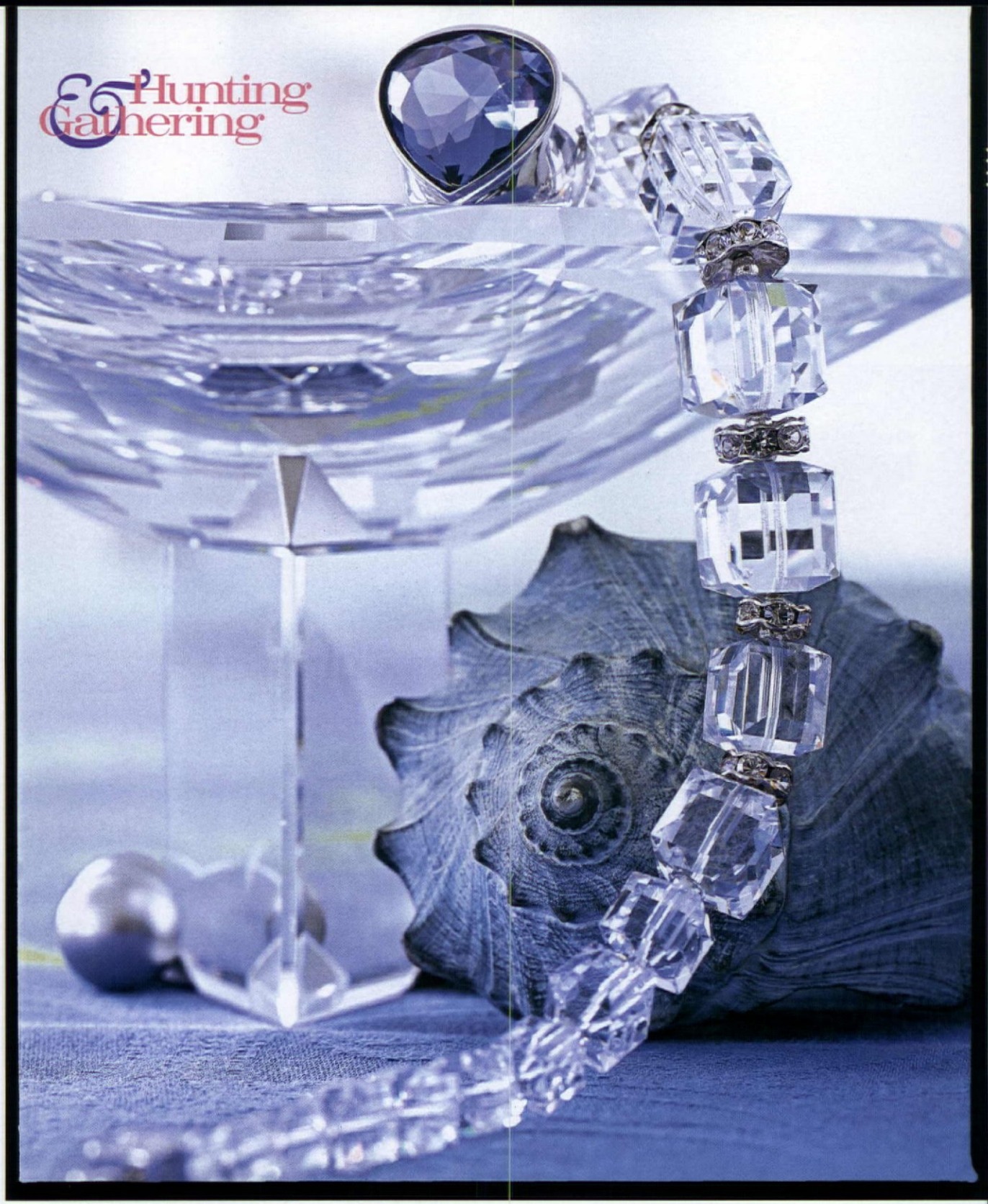
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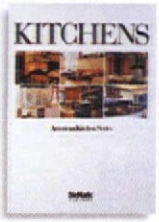
since the mid-1770s. If tabletop makers can create fashion accessories, then the reverse might also prove true. Sure enough, Bulgari, the Italian jewelry company, has teamed up with Rosenthal to create a china pattern based on Bulgari's opulent designs. It's just as we always suspected: bone china, porcelain, crystal, and glass are a girl's—and boy's—best friends.

CLEAR VIEW **Swarovski, a century-old Austrian firm specializing in crystal, is now creating giftware, including fashionable jewelry, candleholders, and frames. Pictured above are Swarovski's tanzanite crystal ring, $95, and cubed clear crystal necklace with pavé accents, $250. The Euclid bowl, $650, is cut crystal with platinum-plated accents. It was designed by Austrian artist Ludwig Redl and is part of the Selection line by Swarovski. 800-426-3088. Sources, see back of book.**



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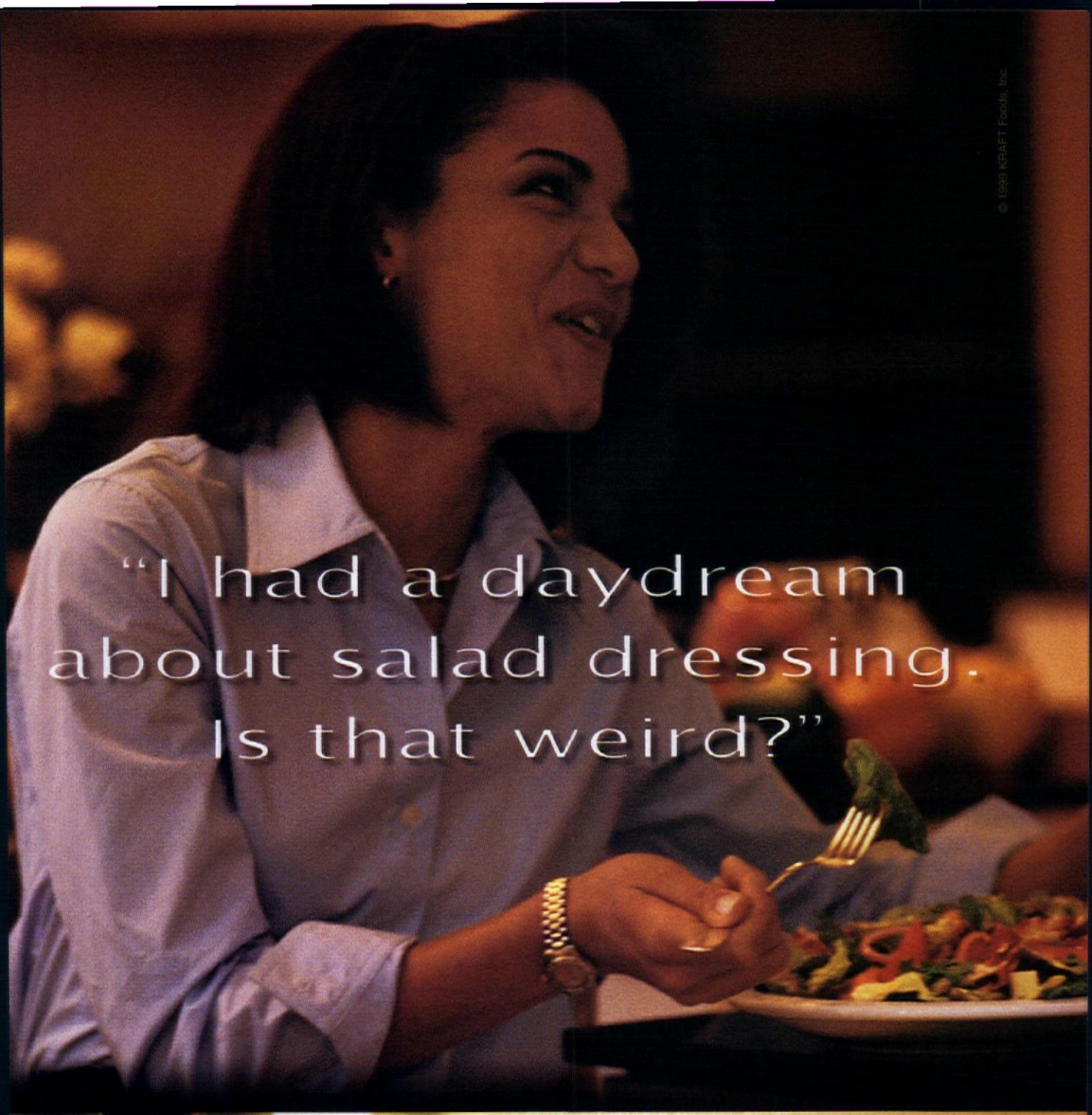
With the excellent 1996 vintage, the long-underrated wines of St.-Estèphe have come into their own

BY JAY McINERNEY

THE PROPRIETOR of a venerable Bordeaux château doesn't entirely approve of my plan to visit Haut-Marbuzet. "He's a socialist," the man says of Henri Duboscq, the co-owner and wine maker of the cru bourgeois St.-Estèphe estate. Other Bordelais disapprove not so much of Duboscq's politics as of his wine making, which they judge to be too flamboyant. "Sexy" and "exotic" are among the words used to describe the wines of Haut-Marbuzet, and one gets the feeling that this is not quite comme il faut for Bordeaux; it's as if a bikini-clad Juliette Binoche crashed a meeting of the French Academy. Duboscq's style is particularly anomalous in St.-Estèphe, the northernmost commune of the Médoc, which has long been the least sexy of them all.

When, after a drive through the gently rolling hills of St.-Estèphe, I arrive at Haut-Marbuzet, I'm greeted by Bruno Duboscq, Henri's young, Michael J. Fox–like son, who seems positively wholesome, preppy, and eager to please. He explains that the HM style is in part a result of late picking, as he shows me the old concrete fermentation vats—"just like Pétrus"—and the rows of new oak barrels. My eyes always glaze over when the talk turns to specs of vinification. But tasting is another matter. After the tour, the glasses come out. The 1990 is positively Baudelairean in its decadent pleasures, and more-recent vintages are nearly as good. Whatever they're doing, it works.

Haut-Marbuzet often resembles a rich Châteauneuf-du-Pape like Beaucastel or even a grand cru burgundy from a very ripe year. "We try to minimize the traditional hardness of the St.-Estèphe *terroir*,"



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Bruno says, "so that the wines drink well when they're young." I'm so taken that I buy a case of the 1995 directly from the on-site office to lug back on the plane. A dislocated shoulder seems like a small price to pay for the pleasure of being the first on my block to own this precocious and opulent beverage. More than half of Haut-Marbuzet's populist wines are sold directly to the public, who drive in from all over Europe to load up their trunks with the latest vintage.

Once viewed as the dowdy sibling of communes like Pomerol and Pauillac, St.-Estèphe has been coming into its own of late. (It's also the prettiest part of the Médoc, reminding me of Vermont.) In his classic *Bordeaux*, Robert M. Parker, Jr., says that the wines of St.-Estèphe "have the reputation of being the slowest to mature, and the toughest, most tannic wines." This is in part a result of the heavy soil, with its high clay content. Dark plum and tea are among the characteristic flavors. Only five St.-Estèphe properties were included in the 1855 classification, and until recently, several of those were underperforming. But the 1996 vintage, which is just appearing on these shores, serves as confirmation of the tremendous progress made in this commune in recent years, in part because St.-Estèphe received less rainfall that year than did the more venerable communes to the south.

No property has been more influential in the awakening of sleepy St.-Estèphe than Cos (pronounced to rhyme with boss) d'Estournel, the super-second growth, which was nurtured to greatness by Bruno Prats. The bizarre Chinese/Indian–style folly of a château, built in the nineteenth century by eccentric Asia-phile Louis Gaspard d'Estournel, is the first notable feature of the St.-Estèphe landscape as one crosses the border from Pauillac on the D2. For the past 20 years Cos has been the undisputed star of the region, producing one of the best wines of Bordeaux. The signature toughness of St.-Estèphe is tempered here by a high proportion of Merlot grapes, which soften and round out the wine—a strategy which is lately being used elsewhere in the commune.

For many years Château Montrose was considered the greatest and the most classic of St.-Estèphes. The wines of the fifties and sixties were made in a massive, long-lived style that reminded many of Latour. In the seventies and early eighties an attempt was made to lighten up the wine, with results that suggested Aleksandr Solzhenitsyn in a tutu or maybe Bob Dole flacking for Viagra. But Robert Parker's 100-point rating for the 1990 vintage signaled a recent return to classic form. Montrose is not a wine for early drinking, but it's usually worth the wait. The same is true of third-growth Calon-Ségur, a classic late-blooming St.-Estèphe that has the virtue of wearing a heart on its label.

FROM THE CONSUMER'S point of view, the best news from St.-Estèphe is the large number of unclassified cru bourgeois properties turning out excellent and affordable wine. My favorite of these for many years has been Château Meyney, consistently one of the best values in Bordeaux for those who have the patience to cellar it—always a big meaty mouthful, with a black licorice signature. Also look for Lafon-Rochet, Lilian Ladouys, de Pez, Les Ormes de Pez, Cos Labory, Lavillotte, Phélan Ségur, and the aforementioned Haut-Marbuzet. Most of these wines are available in the $20 to $30 range, and given the nasty price increases for this very good but not outstanding vintage, they're among the few '96 bordeaux that will land in my cellar.

THE OENO FILE

'96 CHÂTEAU HAUT-MARBUZET ST.-ESTÈPHE Cinnamon and cherries and everything nice. A real floozy of a wine, and very forward. Grab ass on this one. $35

'96 COS D'ESTOURNEL ST.-ESTÈPHE Coffee, licorice, and spices on the nose. Beautiful bones, though awkwardly adolescent and angular at the moment. With time this will turn smooth and curvy. $99

'96 CHÂTEAU CALON-SÉGUR ST.-ESTÈPHE Right at this moment I like this wine even more than Cos. Big and spicy. Consider this a long-term relationship, which shouldn't be consummated for five years. $75

'96 CHÂTEAU MEYNEY ST.-ESTÈPHE Lighter and more approachable than the average Meyney, this is compact and spicy. The Toyota Camry of the Médoc. $32

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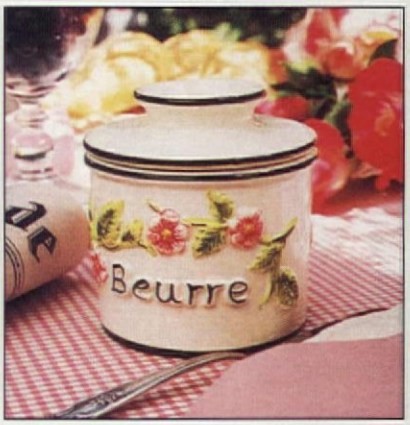
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pride of the prairie

Neil Diboll and Ruth Stein are dedicated to restoring the flora of the Great Plains. Ruth's garden is one stage of the journey

BY ETHNE CLARKE

Now, don't get me wrong. I like a traditional herbaceous border framed by a lush greensward as much as the next person. But I question whether the struggle to keep a riot of color-coordinated blooms looking tip-top, coupled with the financial drain of lawn maintenance, is really worth it. From my new vantage point, in south-central Texas, the answer has to be no. Ruth Stein came to the same conclusion ten years ago, when she and her husband, Harold, started work on their new garden, located on the Wisconsin shore of Lake Michigan at Grafton.

"We started the garden a year after a hot, dry summer," Ruth Stein says. The heavy equipment that had been used to stabilize the shoreline had compacted the clay soil so that it was baked hard, and although it had once been farmland, not much grew there. Even when Ruth lived in Milwaukee she had been uncomfortable with chemical regimes and wasteful watering; she longed for a piece of land on which she could garden according to ecological and organic principles. "Reading Rachel Carson's *Silent Spring* really sparked my interest in organics, as did memories of my small-town childhood, when I used to spend time playing in the wildflowers and weeds. It seemed so natural to me to want to grow things in a garden that once grew wild in this area," she says.

GREAT PLAINS **Many native grasses and flowering perennials, including Indian grass, purple- and gray-head coneflower, and black-eyed Susans have taken hold in Ruth Stein's lakeside garden.**

And that is how Ruth came to involve Neil Diboll of Prairie Nursery in Westfield, Wisconsin, in the development of her garden. Diboll advised her on plant lists, sold her seeds, and gave her guidance on planting and care. Ruth's recitation of the names of the many native species of grass, flowering perennial, and forb that grow in her lakeside prairie becomes a seductive mantra. Big bluestem and little bluestem, Indian grass, black-eyed Susan, nodding pink onion, purple- and gray-head coneflower, compass plant, and prairie blazing star are some of the plants Diboll advised Stein to use as "clay-busters." They represent a few of the species that once carpeted the

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plains, only to vanish beneath the sod-buster's plow during the great expansions of the nineteenth century.

Apart from starting with a clear site, putting in the prairie garden needed some advance planning. For some weeks prior to sowing, the seed, mixed with sand, was kept in the refrigerator; this process, known as stratification, mimics the effect of winter on seeds so that they go dormant before germinating. Ruth sowed the seed in early June, and for the first three weeks she watered early every morning.

"I didn't sow randomly," she says. "I did it in areas shaped like overlapping circles, with tall plants like prairie docks and compass plant near the lake, and black-eyed Susan, prairie blazing star, and other shorter plants closer to the house. Or so we thought, since everything now seems to have moved to where it likes it best."

Her description of the garden-making process pretty well sums up Diboll's explanation of the difference between a garden with native perennials and a prairie garden: the prairie garden is, he says, "a quantum leap toward creating a plant community that is self-sustaining, and it is a joint venture with nature."

He characterizes Ruth Stein's garden as an intermediary between a conventional garden and wild prairie meadow. "It is a garden, and that is how she treats it, arranging the plants in particular spots. But the plants have autonomy, and ultimately they are left to find the place that suits them best," he says.

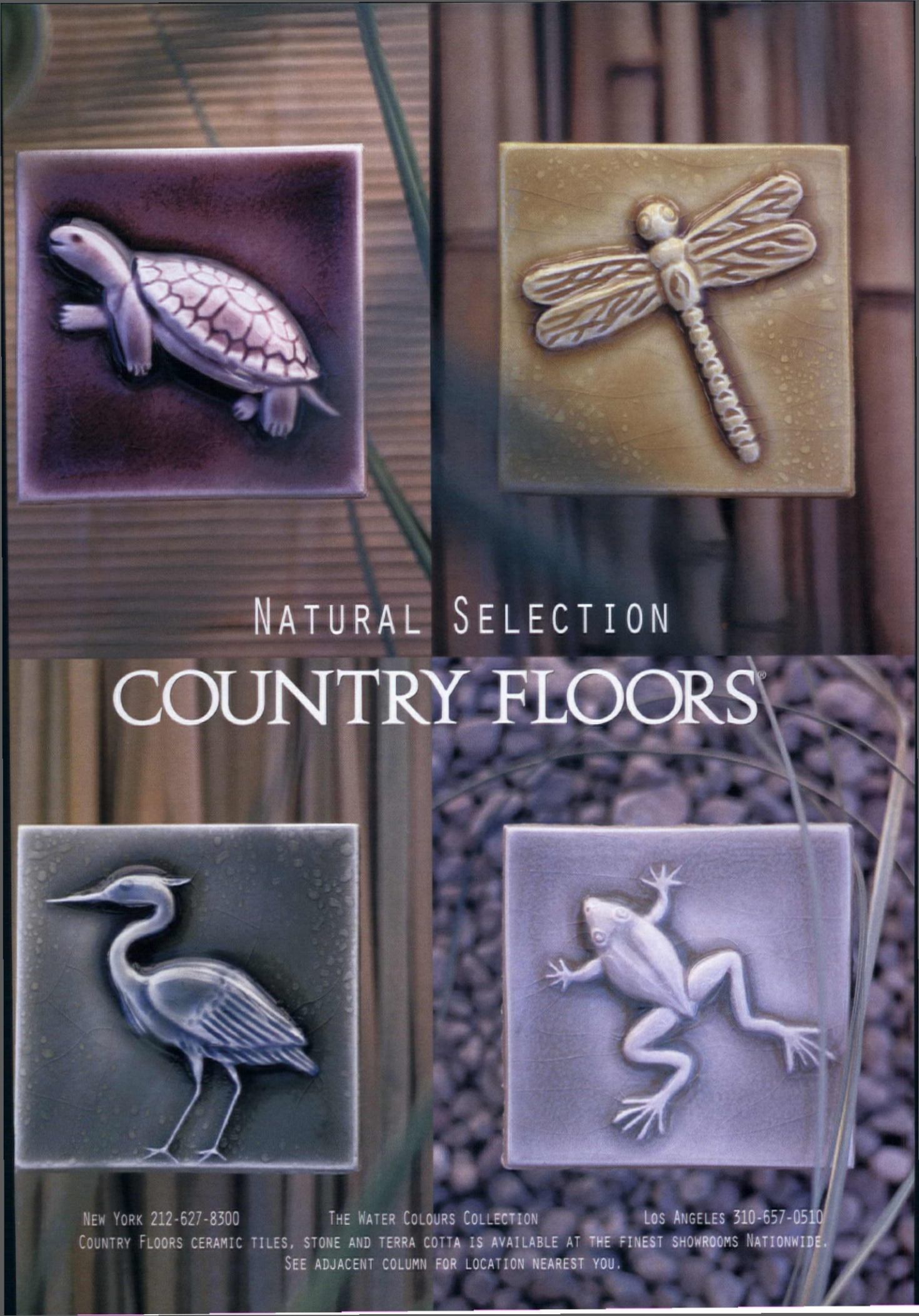
This reborn patch of prairie is most assuredly a joint venture with Mother Nature, as the evidence of a late-summer afternoon illustrates, with dragonflies, monarch butterflies, finches, and other fauna feasting on nectar, seed pollen, and each other, in an ecologically balanced delicatessen. But this equilibrium is not something that happens overnight, and while the black-eyed Susans appeared within the first few weeks of sowing, it took the better part of nine years for roundheaded bush clover to make a showing.

Probably the one fact most people know about prairie gardening is that burning and mowing are part of the management routine, and the prospect of burning down your house while doing the former has put some people off the method. But as Ruth is quick to explain, it is not at all scary. "Choose a day when the wind direction is appropriate; notify the necessary authorities and obtain their permission; and then burn small areas in circles, one at a time." Setting the fire in a circular pattern forces it to burn in on itself, and the fire is naturally extinguished. Closely mown grass paths around and through the garden also act as natural firebreaks. Burning in early spring, at two- to three-year intervals, helps the prairie to regenerate by exposing the soil so it warms earlier, which helps the seeds of heat-loving prairie plants to germinate. But if burning is not an option, mowing will serve the purpose, as long as the soil is raked and allowed to be warmed by the sun.

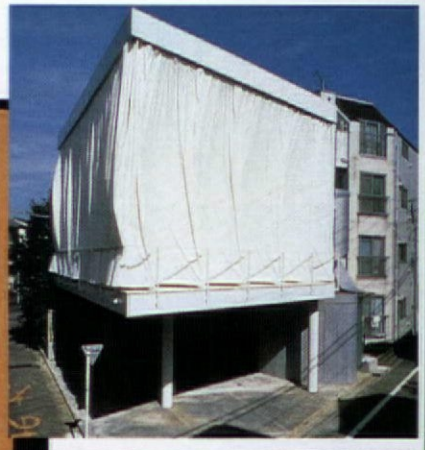
IN SPITE OF its charm and the invaluable role it plays in preserving the biodiversity of our environment, prairie gardening has only gradually gained acceptance. It took visionaries like Aldo Leopold, in a 1949 book, to state the obvious: "What a thousand acres of *Silphiums* looked like when they tickled the bellies of the buffalo is a question never again to be answered, and perhaps not even asked." Several decades later, the question is being asked, in a determined way, by groups like the Wild Ones. Members band together for digs to rescue native forbs and grasses from obliteration by developers; they have made a stand against the so-called weed laws, which have threatened prairie gardeners with litigation for encouraging native forbs and grasses. As she watches housing developments eat up farmland, Ruth Stein hopes the new homeowners will set aside a small area of their gardens for native plants.

The Stein garden can be visited by calling 414-375-2314. "The big show is generally in the second and third weeks of August, but there is always something worth seeing," Ruth says.

After 30 years of gardening in England, **ETHNE CLARKE** *has returned to make her own prairie garden in Austin, Texas.*


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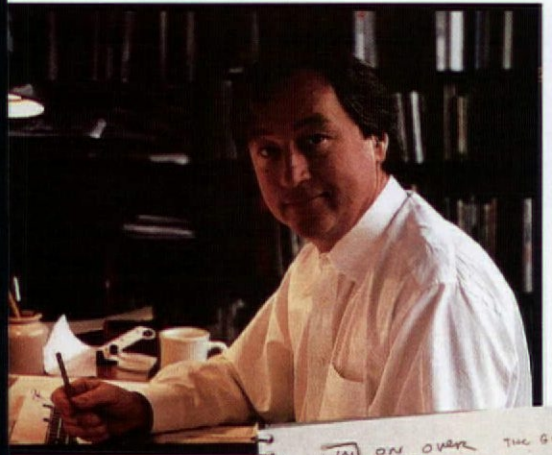


MOVABLE WALLS **"The private house," says Riley, above, "is the locus of subjective desires." Shigeru Ban's Curtain Wall House in Tokyo, right, has adjustable glass and fabric panels.**

open house

MoMA's Terence Riley mounts an exhibition of pathbreaking designs to fit the way we live now

BY WILLIAM NORWICH



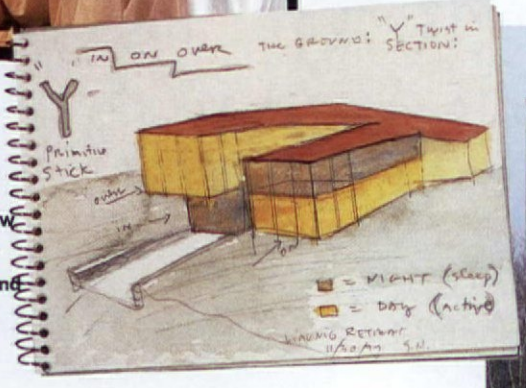
ARE VIDEO SCREENS the new wallpaper? Is functionality the new domestic fantasy? Do bibliophiles live in libraries or houses? Stockbrokers in trading rooms or living rooms? Do you have a gym or does your gym have you?

When was it forbidden in America for men to live by themselves? Has privacy become the new intimacy?

Is the glass house half full or half empty?

When do curtains look better wrapped outside the house than hanging inside it?

These are just some of the questions raised by "The Un-Private House," a dynamic exhibition at the Museum of Modern Art in New York City from July 1 through October 5. Featuring models, computer-generated and digitally enhanced drawings, and interactive digital displays developed by MoMA with the MIT Media Lab, the exhibition puts





THE REASON Y **Architect Steven Holl, above, brings the openness of an urban loft to rural New York. His sketch for his Y-House, right, and the house, far right.**



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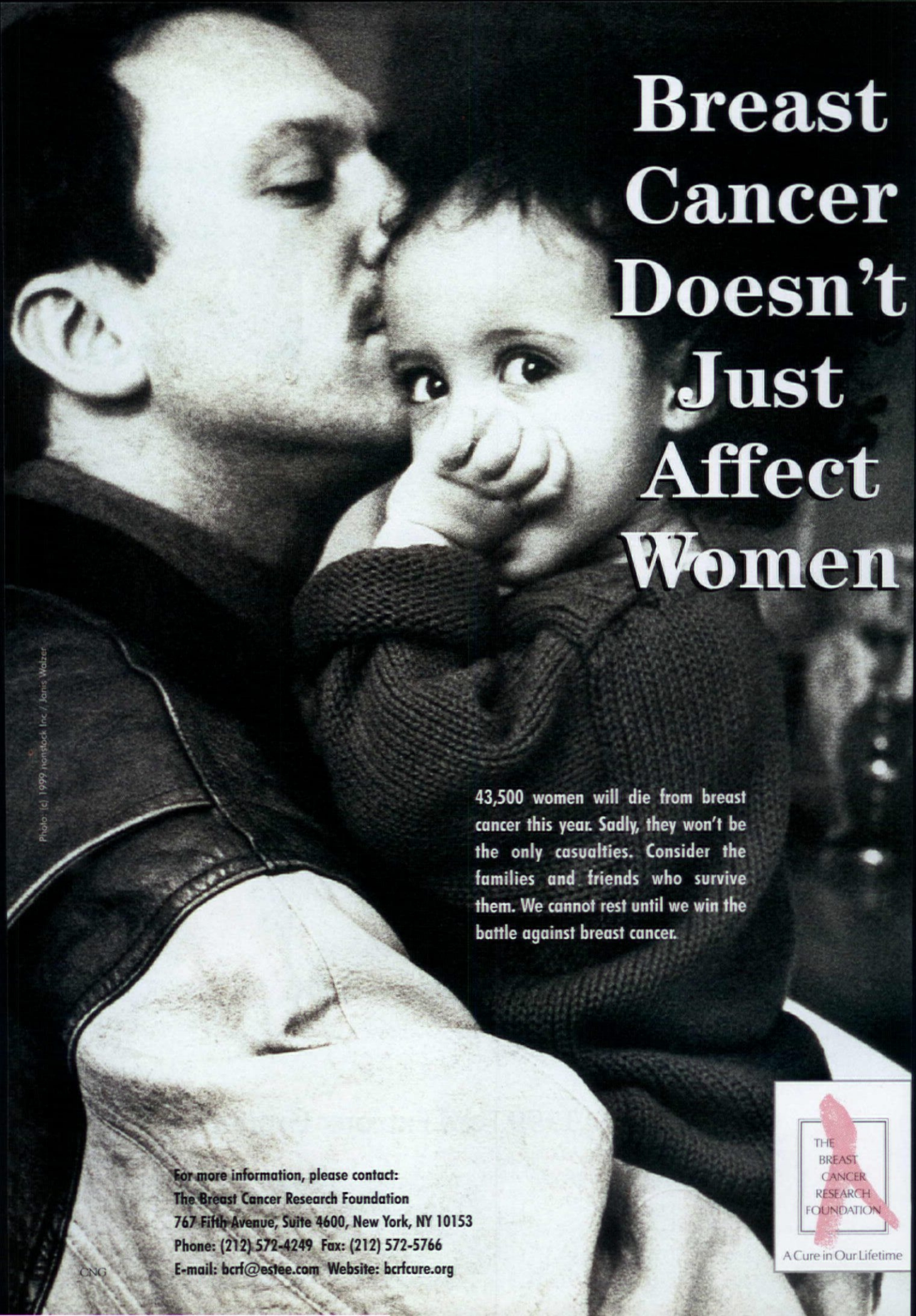
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DOUBLE FANTASY **Sisters Mojgan, left, and Gisue Hariri in their New York office. A detail from their Digital House, below. Its interior and exterior walls are "smart skins" that can beam all sorts of information.**

on display 26 houses designed by a host of international architects to examine the cultural and social significance of innovative home design.

Organized by Terence Riley, chief curator of MoMA's Department of Architecture and Design, "The Un-Private House" is the first project in the Lily Auchincloss Series of Architecture designed to explore significant issues in the field of contemporary architecture.



"Someone asked me the other day if there was a 'model' house in the exhibition. I immediately responded, 'No!' The whole idea of the show is that there is no ideal house anymore," Riley insists. "Perhaps during the baby boom after World War Two you could say there was a model house suited for the needs of a family with babies, but life is so different now."

In colonial America, the Puritans frequently made it difficult for single men to live alone. "If you were alone or a widower, you often had to find another family who would take you in, or you had to get married," Riley says. Maybe the lingering effect of such colonial family values accounts for the fact that at the end of World War II, only 8 percent of the population lived alone.

Nowadays about 25 percent of the United States population lives solo, and 50 percent of all couples live without children. "Add to that the idea of the reconstituted family, remarriages with or



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without kids, people working at home in increasing numbers, the new digital media and the effect it has on our public and our private lives, and the house becomes something entirely different from what it used to be."

Steven Holl's Y-House is one of several examples of how enthusiastically families have embraced the concept of loft-like living arrangements, not because, as Riley says, they want to "re-create the form of an industrial loft," but because they are attracted to "its openness and lack of rigid structure."

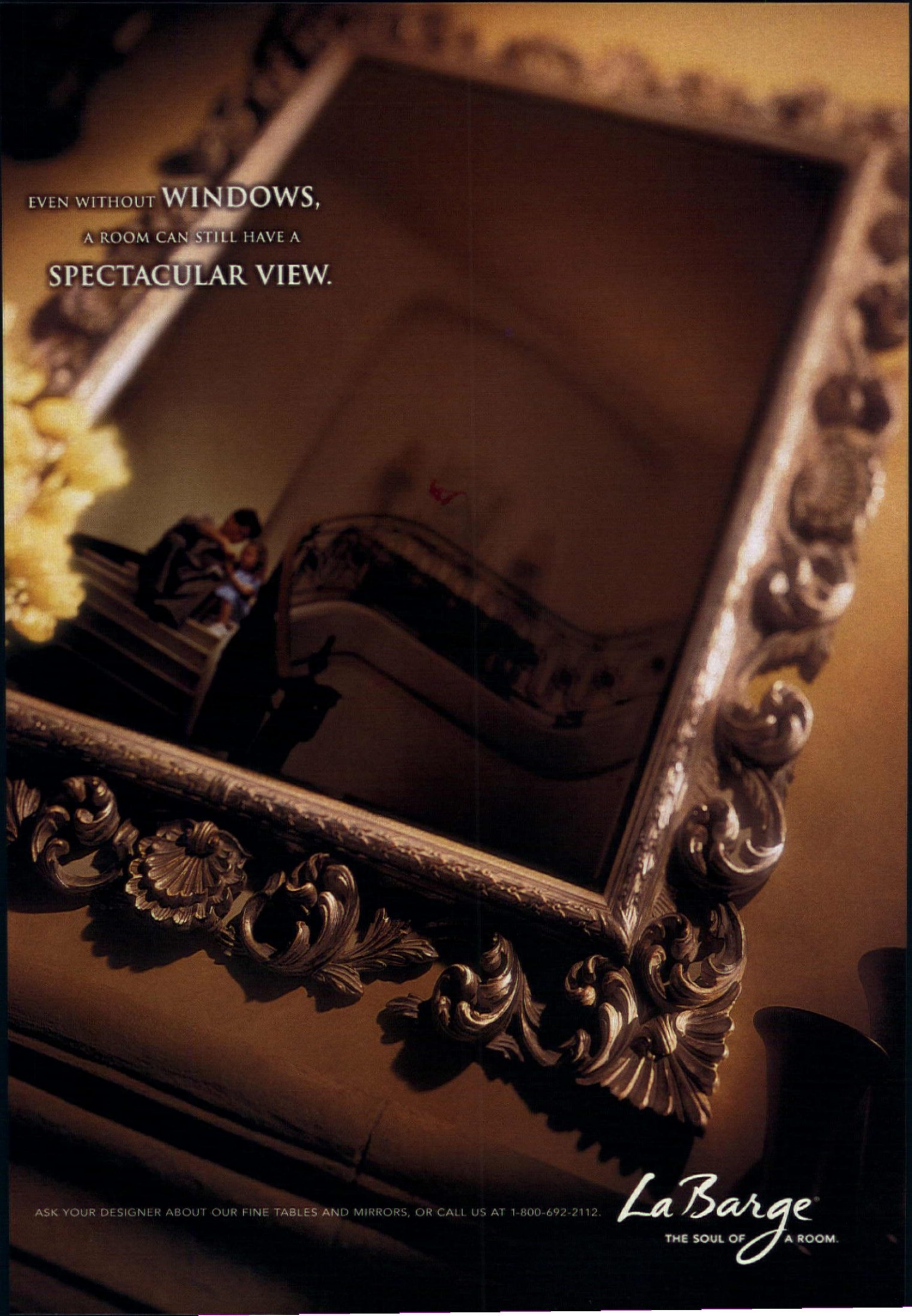
IN THE TORUS HOUSE in Old Chatham, New York, the owner, an artist, uses up to 60 percent of the house as studio space. The owners of the Lipschutz/Jones loft in Manhattan are both Wall Street traders. With their working hours covering time zones from Tokyo to New York, their high-tech home office is always open, illuminated like a site-specific art installation.

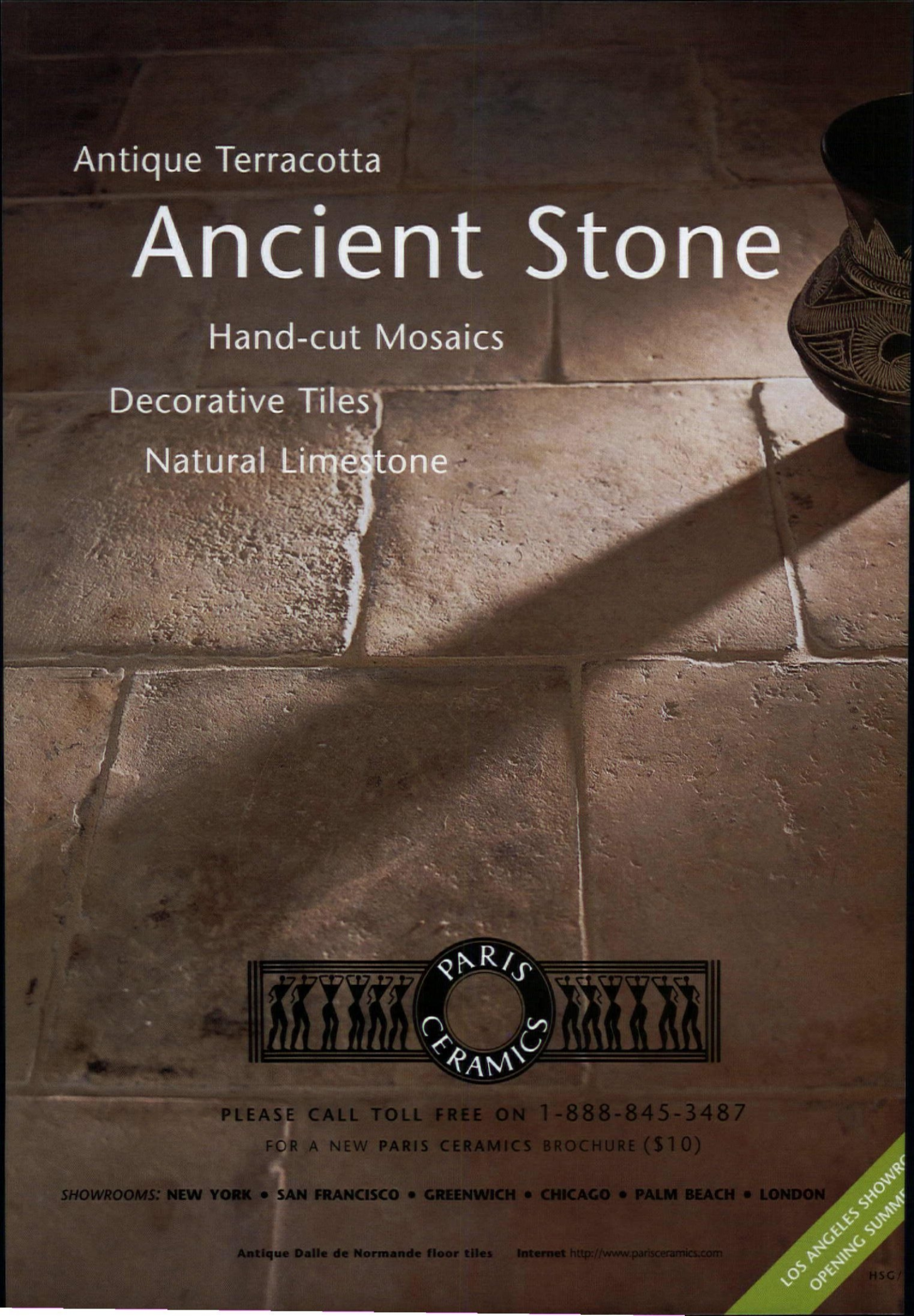
The BV House, designed by Farjadi Farjadi Architects in the United Kingdom, is a home in which each spouse came to the marriage with children ranging from high school to college age. A separate house was built for the children in the hope that it would create a sense of intimacy among the children faster than if they were all grouped with the adults under the same roof, as in a traditional house.

"The idea is not to force a child to believe that because his father has remarried, the new woman in the house is automatically Mommy," Riley explains.

"These are different kinds of houses than the ones we grew up in," he says with an air of obvious understatement. Riley thinks that the most interesting architecture in the United States today is residential. "People in corporations hate architecture," he says. "It is very costly to do."

As varied as the projects in the MoMA show are, they clearly have one thing in common: These houses are suited to individual needs rather than classes of people. "Tolstoy said, 'Happy families are all alike,' but that isn't true anymore," Riley reflects. "Sometimes, to make a happy family you have to do things differently, and that includes the architecture."


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january 1949

A sleek stairway is the perfect stage for family dramas

BY VÉRONIQUE VIENNE

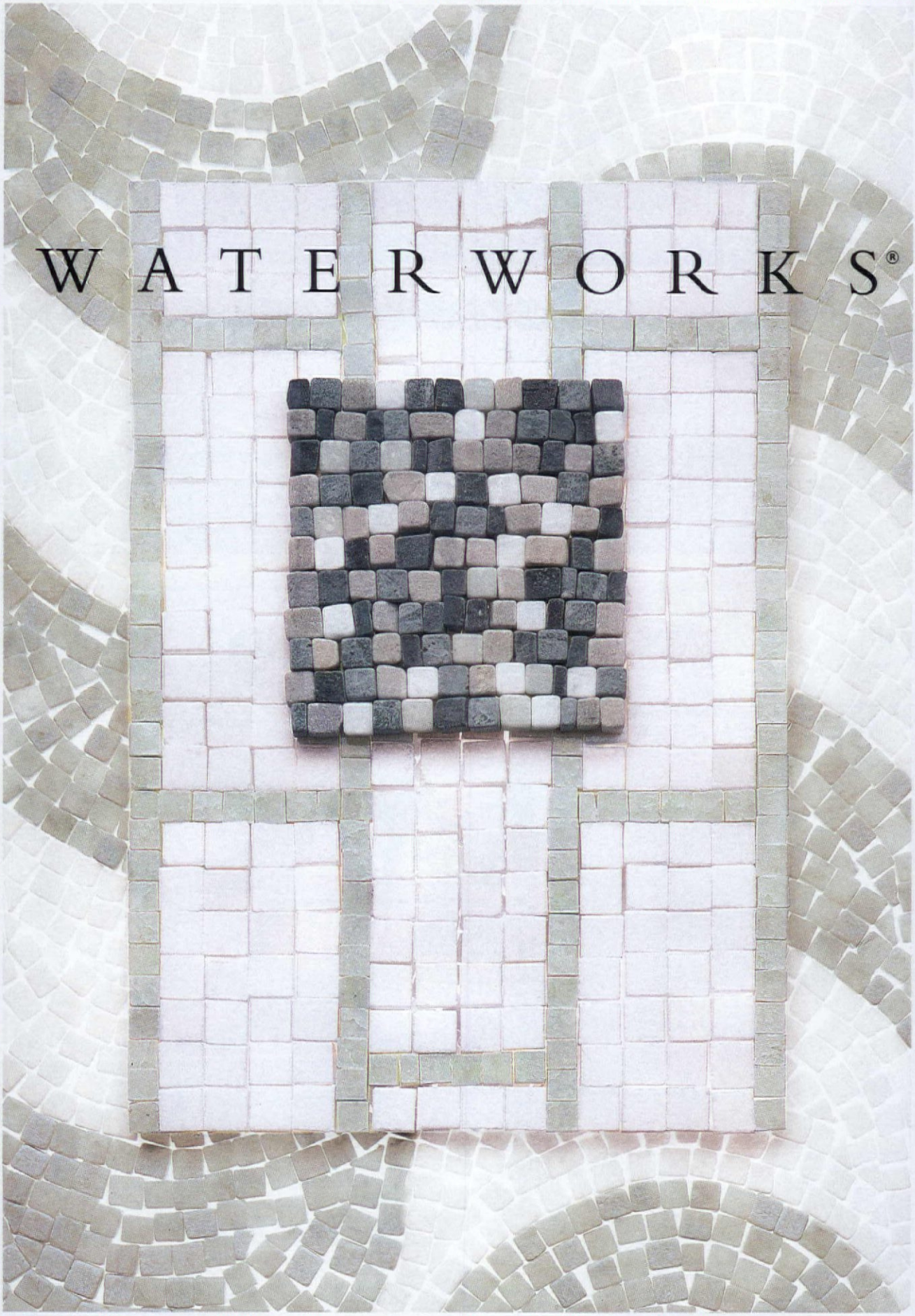
FOR BAUHAUS FOUNDER Walter Gropius, pure, sleek, unornamented forms were expressive and poetic. A case in point is his own Lincoln, Massachusetts, residence, designed in 1938 with Marcel Breuer, and published in *House & Garden* in 1949. The hub of the house—an all-white stairway—is an example of International Style's lyricism in the early days of modernism, before Mies van der Rohe imposed his severe doctrine of less is more.

The soaring handrail provides a curved axis for this small yet dramatically lit hallway. With doors opening and closing onto more than eight rooms, the two landings form a split-level stage for family theatrics—a set fit for impromptu situation comedies. When someone enters stage left, someone else is likely to be making an exit upstage right. "The house has responded well to almost every need of our family," noted Gropius. Sprawling around this busy stairwell, the open-plan house was designed to encourage occupants to move freely from spacious rooms to an outdoor patio and terrace.

For Gropius, people in motion—their footsteps, shadows, gestures, and sounds—were an integral part of the built environment, and he encouraged future architects at the Bauhaus school in Germany to study choreography, dance, improvisation, and pantomime. Before they learned to sketch, students were exposed to the theatrical arts. Indeed, how can you design the interior of a room if you don't know how to make an entrance?


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new mediterranean

first principle Provence, in the southeastern part of France, has cast a strong spell on our senses. The burnt-sienna colors of the landscape, the pungent aroma of herbs drying in the sun, the golden light that has enthralled generations are all part of the powerful aesthetic experience of the area. Designers like Parisian Jacques Grange not only pay homage to the roots of Provence but also try to express their essence. That means using such materials as terra-cotta and tile in unusual ways, as well as introducing bold modern art. In so doing, the Mediterranean is turned into a much larger world.

provence



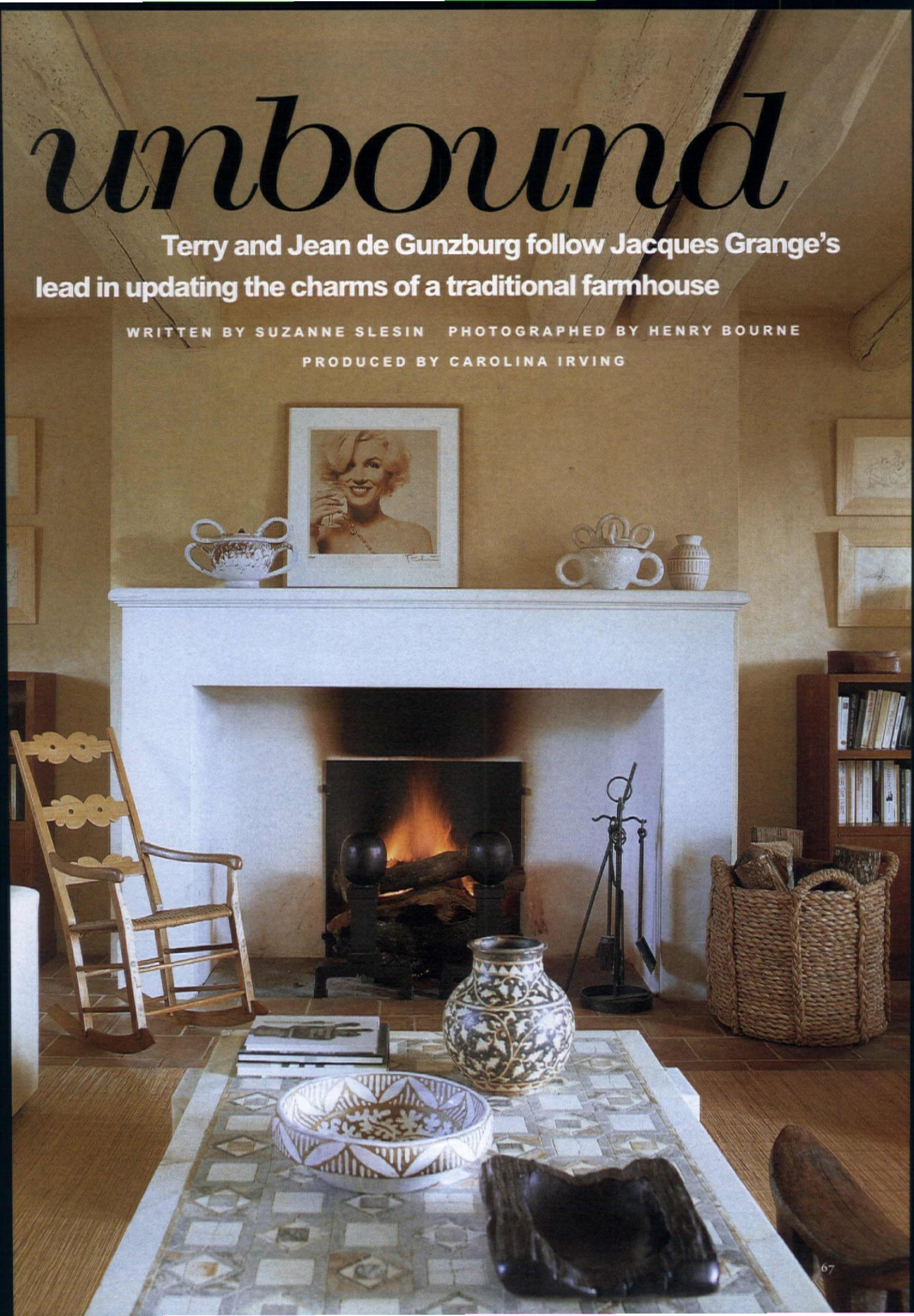
THE TRADITIONAL PROVENÇAL *mas*, or farmhouse, with its stuccoed walls and wood shutters, this page, is framed by a variety of evergreens. IN THE WOOD-BEAMED living room, opposite page, a 1962 portrait of Marilyn Monroe by Bert Stern focuses the eye on the overscale mantelpiece. The 1950 ebony tray by Alexandre Noll, the 1940 Cazaux bowl on the Italian marquetry table, and the 1940s American andirons are all from the Galerie du Passage in Paris. The antique rocking chair is from Canada.

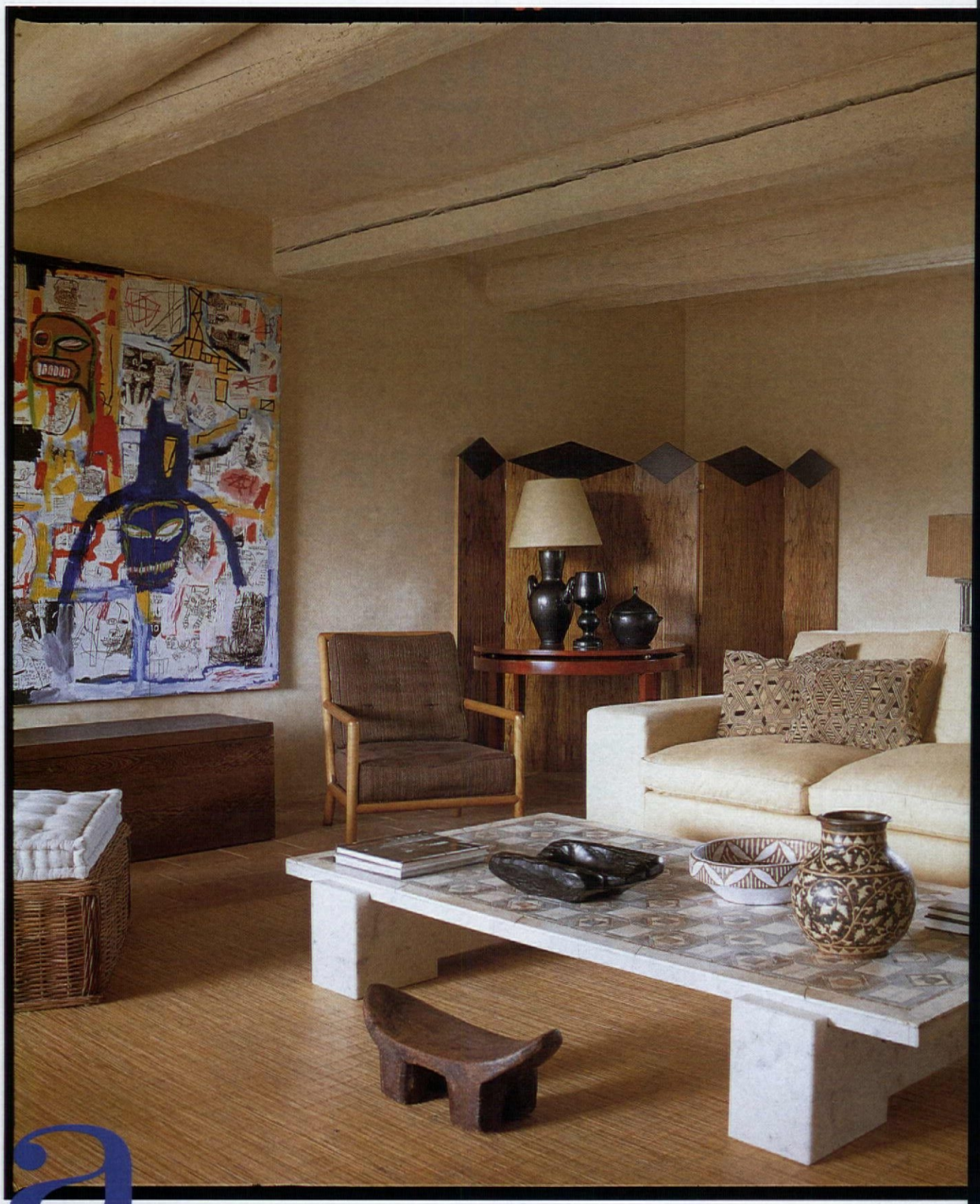
unbound

Terry and Jean de Gunzburg follow Jacques Grange's lead in updating the charms of a traditional farmhouse

WRITTEN BY SUZANNE SLESIN PHOTOGRAPHED BY HENRY BOURNE

PRODUCED BY CAROLINA IRVING





"Aren't they divine?" Terry de Gunzburg asks, gesturing toward the multicolored glass doors reflecting the late-afternoon Provençal sun. Yes, yes, yes, you nod. And so is everything else about the house that belongs to Terry and her husband, Jean. It happens to be located in one of those picture-perfect villages in the south of France, an area that most people fall head over heels in love with. Just as the de Gunzburgs did.

Their friend Jacques Grange, the celebrated French interior designer, who has had his own utterly charming Provençal house for years, tipped them off that a *mas* (the typical Provençal farmhouse) a few miles away was available. "We visited it and bought it on the spot," Terry says. Jean adds, "It suddenly dawned on us that now that we have seven children between us, this house could be a harbor of peace and



THE LIVING ROOM, left, exemplifies Jacques Grange's method of contrasting sophisticated 1930s and 1950s pieces with rough-hewn materials. The sofa was designed by Grange, and is covered in linen. The armchair is by T. H. Robsjohn-Gibbings; objects by Georges Jouve sit on a 1930s found table in front of a 1930s French folding screen from Malmaison Antiques in New York City. Portuguese tiles frame the window and a Japanese mat covers the floor. The painting is by Jean-Michel Basquiat. IN THE STUDY, above, a ceramic bull by Morel stands on a 1937 wooden capital. The 1930s bookcase is by Jean-Michel Frank.

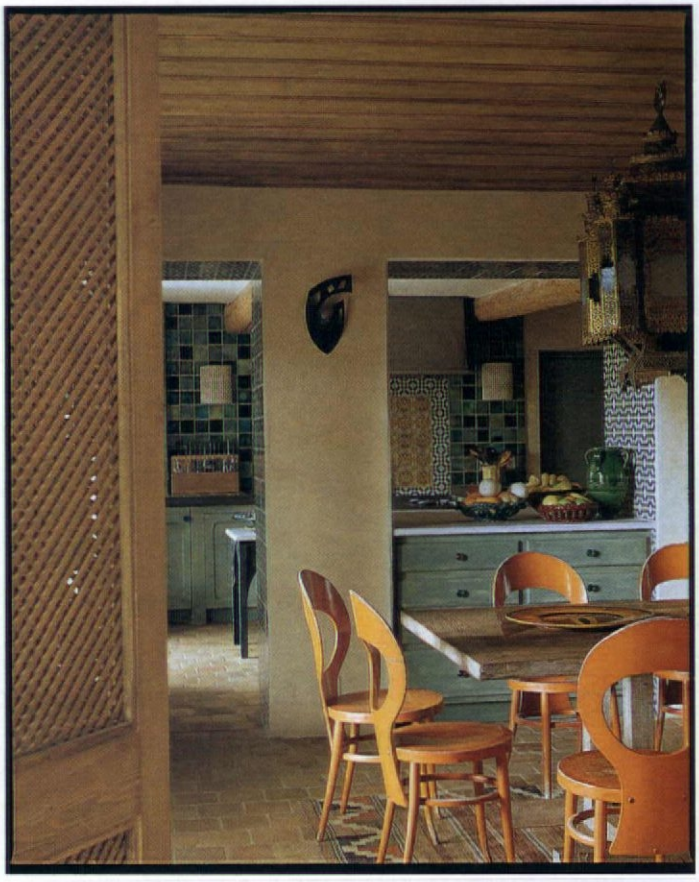
relaxation." But not without a complete renovation, *n'est-ce pas?*

So, when September 1 rolled around, the project went into high gear. And, of course, Grange was ready. "I like to make houses come alive," he says. "The kitchen must be inviting to eat in, the bedroom comfortable to sleep in." Terry agrees. "He was the only person we could have done this project with," she says. "He's not a decorator, he's an artist." And like artists such as Picasso and van Gogh, who were inspired by the countryside surrounding Arles, Avignon, and Aix-en-Provence, Grange was able to absorb and express its magical qualities.

Both the de Gunzburgs and Grange agree that there were three elements that helped make the project a success: "We did everything with emotion, sensitivity, and time," says Terry, who, like Grange, was intent on keeping the rural aspect



of the property intact. "I wanted to transform the *mas* without taking away its rural soul," says Grange. That meant avoiding any of the usual country clichés—such as peach-colored stucco walls and terra-cotta-tiled floors—that are so seductive in Provence, and rethinking the use of the region's time-honored materials.



THE IDEA WAS to contrast very rough materials with sophisticated objects," says Grange. "I see it as a mastered rusticity." Grange also re-introduced *cocho pesto*, a traditional Italian technique in which marble mosaic is encrusted in terra-cotta. While local materials and colors are celebrated, Grange's ideas expand the classic south of France aesthetic, opening it up to a more international, exotic sensibility, a modern Mediterranean mix. Artworks and objects that range from a monumental Jean-Michel Basquiat painting that Jean owned to a ceramic bull coexist in the new house. "We like things that are refined, luxurious, but not precious," says Jean.

The high-quality objects and furnishings by such masters as Jean-Michel Frank, Georges Braque, Alberto Giacometti, and Eugène Prinz—often more suited to urbane apartments than country houses—take on a different allure when they are in new surroundings. "It's not enough to find beautiful things," says Grange. "One must be able to see how they can fit into a home and provide the sense of intimacy we need."

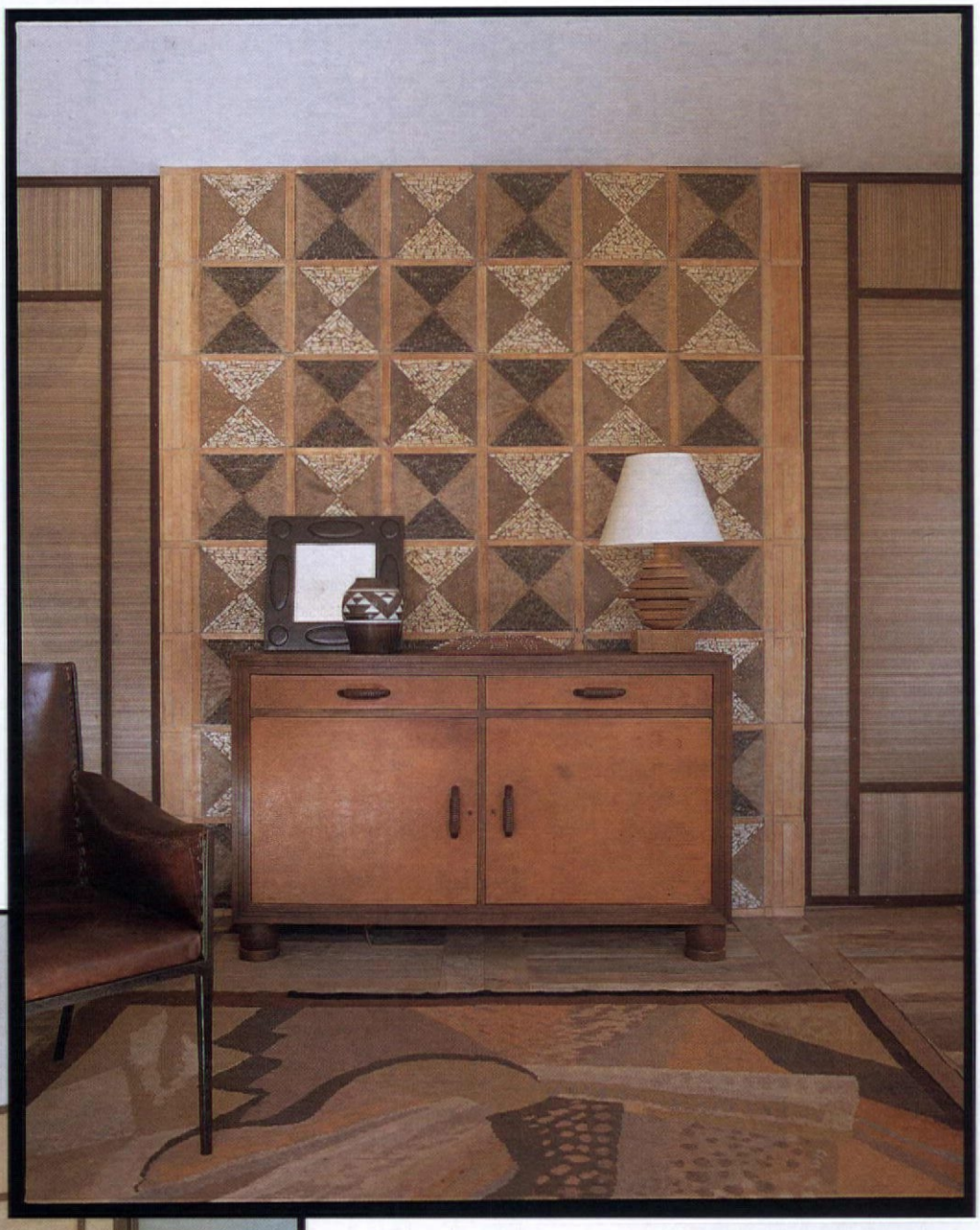
Inventive surprises abound. A huge Turkish lantern that might usually be placed on the floor is suspended dramatically above the dining room table and its bright orange Thonet chairs. Latticed doors—straight out of a Turkish seraglio—separate the dining room from the large, airy, comfortable living room, where a coal scuttle in the shape of a giant cricket cozies up to an armchair. In the kitchen an inspired composition of different colored and patterned tiles further celebrates the Near Eastern feeling. "The whole is something between Portugal, Morocco, and Turkey," says Terry, whose energy and emotional approach to decorating propelled the project. So did her need to use color boldly.

As the creative and style makeup director for Yves St. Laurent and the owner of By Terry, a cosmetics company, where she adapts "the



AN INNOVATIVE USE OF COLOR gives the kitchen and dining room an exotic feeling. The vintage Thonet chairs and the 1930s table in the dining area, opposite page and above right, are all from Galerie du Passage in Paris. A 19th-century Turkish lantern from Malmaison Antiques in New York is now a chandelier. The Swedish rug is from the Galerie Eric Philippe in Paris. The vibrant kitchen tiles, right, are Portuguese and Provençal.





A BIG, OPEN LOFT-LIKE SPACE was what the de Gunzburgs wanted for the master bedroom suite. Vincent Corbière, an artist who shows his work at the Galerie Pierre Passebon in Paris, designed the headboard and night tables, opposite page, especially for the room. **THE TWO-TONE MOSAIC WALL TILES** in the sitting area, right, and bathroom, below, were designed by Grange. The vintage leather armchair, designed by Alberto Giacometti for Jean-Michel Frank, is from the Galerie Arc en Seine in Paris; the chest, from the Galerie du Passage, is a 1950s design by Jean Royère; the rug, from the Galerie Vallois in Paris, is based on a Georges Braque design. Woven horsehair fabric was applied to the doors to create a soft, neutral surface.



concept of haute couture to beauty products," Terry brought a sophisticated sense of perfection to the project. "Haute couture is so well done that one does not see it," she says. That same kind of subtlety is what she had in mind for the house. "When one doesn't see what went on behind the scenes, one can concentrate on texture and color." So she filled the kitchen with a collection of Provençal-hued tablecloths and napkins, dishes and glasses. In the elegant living room, a large square-armed sofa, inspired by the one in Peggy Guggenheim's legendary Venice house, is covered in a custom-dyed banana-hued linen. "I chose chalky, matte materials and colors," says Grange, "that all work with the plaster walls." The subtle fabrics also act as a foil to the bold, unusual, and amusing objects that add a layer of international style to the interior. "We love the same things," says Terry. "Jacques and I are both creative and visual, and we play off each other."

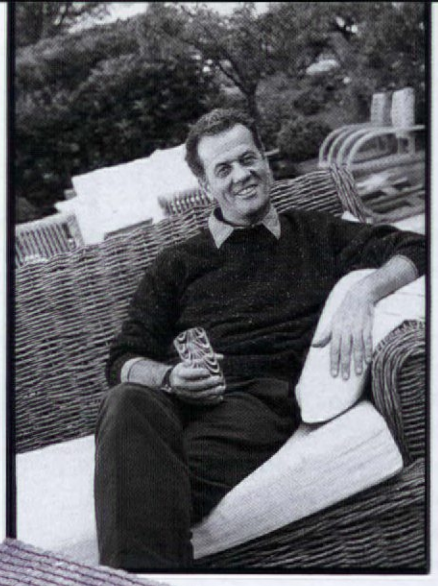
Grange agrees. "We laughed like crazy and haven't stopped since," he says. "This was all about pleasure, pleasure, pleasure."

What more could one wish for?

trade secrets

touch of *surprise*

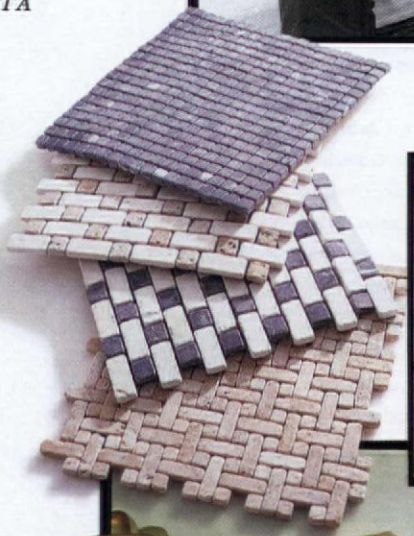
Paris-based interior designer Jacques Grange, right, resisted rustic Provençal clichés when he decorated Jean and Terry de Gunzburg's country house. Inspired by lands that share the same sort of climate and penchant for color, he created an interior brimming with exotic and modern surprises. French tiles are set beside 19th-century ones from Portugal. Doors are reminiscent of Turkish designs. Sources closer to your home will give you the same look. —JOYCE BAUTISTA





overhead lighting

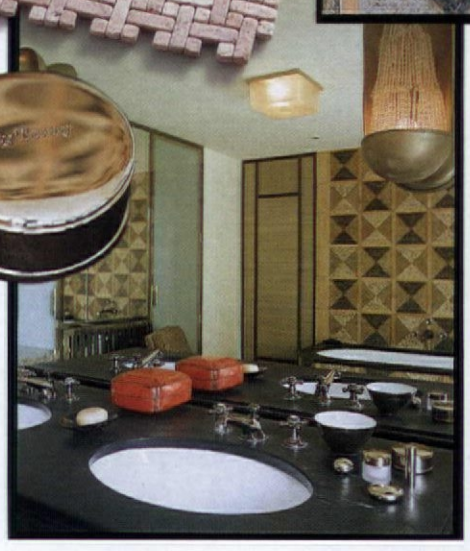
< IN THE DINING ROOM, a patinated lantern of the sort usually found in Moroccan courtyards is dramatic because of its oversize size and exotic air. The ornate metal- and glasswork serve as a foil for the clean, modern lines of Thonet chairs and complement the colorful tiles in the kitchen. Similar fixtures, $1,195, are available at ABC Carpet & Home in New York City.

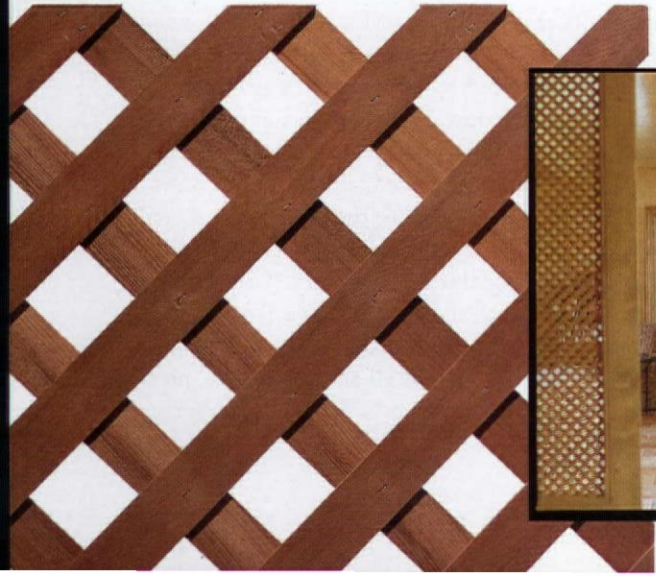




modern mosaic

> IN THE BATHROOM, Grange created a geometric pattern with terra-cotta and marble mosaics, using an Italian technique called *cocho pesto.* Artistic Tile in New York City has marble tiles, top, for a similar look. The By Terry cosmetics on the counter are from de Gunzburg's company and are sold in her Paris shop. They will be available in the U.S. in the fall.







go with the flow

< HOT SUMMER DAYS in southern France require a steady stream of air to keep the house cool and comfortable. More than just aesthetically pleasing, wooden lattice doors between the dining room and the living room create a little privacy but still allow for air flow and an open floor plan. To get the same feel of a French country house à la Turkish harem, you can get wooden lattice at most hardware stores or have it custom-made at your local lumber yard. The terra-cotta floor tiles further blur the lines between inside and out. Similar tiles are available at Artistic Tile and Country Floors.





kitchen aids

< ALTHOUGH PROVENCE serves as his inspiration, there is nothing provincial about Grange's use of color and pattern. On the backsplash and walls of the kitchen, he arranged French glass tiles and Portuguese painted tiles in a surprising combination. Similar glass tiles are available from the Amsterdam Corporation in New York City. Similar blue and green tiles are available from Country Floors, and a selection of patterned tiles can also be found at Artistic Tile. The colors are echoed in the knobs on the cabinets. Similar knobs are at Anthropologie and Restoration Hardware.

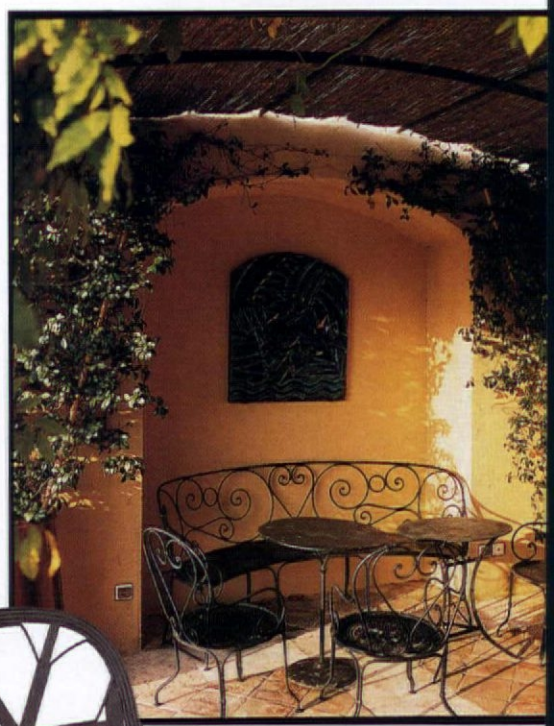
colorful cues

v SETTING THE TABLE for dining outdoors doesn't have to mean plastic plates and forks. The de Gunzburgs use elegant glassware and colorful linens that reflect the hues of the south of France. The tumbler and fluted goblet are from Muriel Grateau in Paris. The napkins and place mats are available in more than two dozen colors from Takashimaya in New York City.



outdoor seating

> WHEN THE DE GUNZBURGS' family of seven children comes to visit, it's a full house. To take advantage of the country air and mild Mediterranean climate, the couple planned the garden to allow for many intimate gatherings at mealtimes or solitary afternoons with a book. The loggia, furnished with an iron table and matching chairs, is near the swimming pool. Similar furniture, below right, inspired by the south of France, is available from the Anthropologie catalogue and store in NYC. The Avignon chair in the background is made of rattan and wood and the Cadogen chair is made of stainless steel; both are in a green finish. Sources, see back of book.





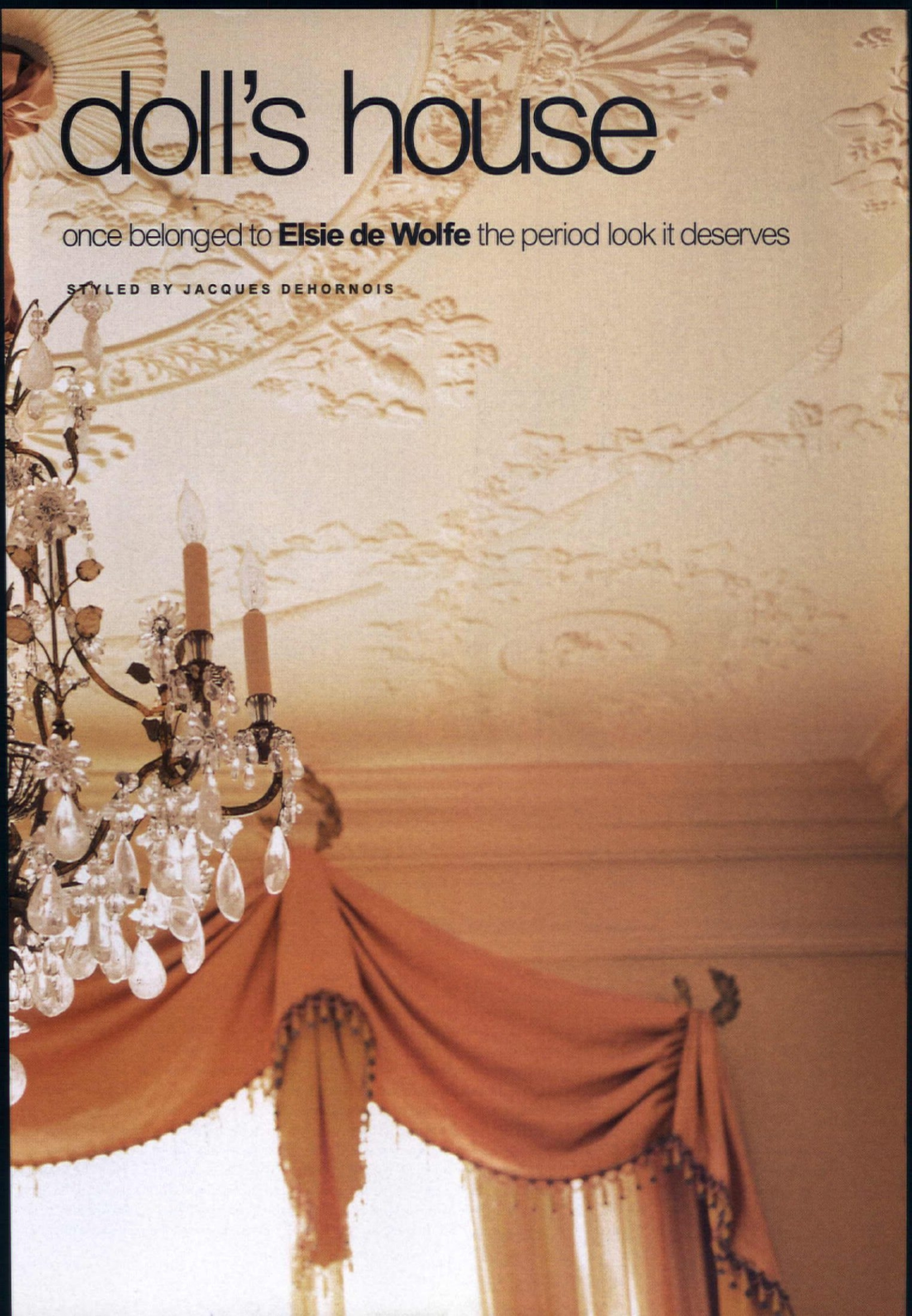
remaking a

Ronald Bricke gives a tiny **Manhattan town house** that

BY SUZANNE SLESIN PHOTOGRAPHED BY MELANIE ACEVEDO



THE LOOK OF TRANSPARENCY in the living room comes from the 1920s Bagués gilt-iron and rock-crystal chandelier from Marvin Alexander, Inc., NYC, and the Robert Adam–style plaster ceiling by Ornamental Compositions, NYC. The classic draperies are made from a pink iridescent silk with a pastel gold silk lining. The side panels are made of La Fenice silk taffeta and cream wool muslin, both from Lee Jofa.



doll's house

once belonged to **Elsie de Wolfe** the period look it deserves

STYLED BY JACQUES DEHORNOIS



RONALD BRICKE sees his craft as one of getting into the psyches of his clients. "I try and shape the space in the spirit of the individuals who live there," says the New York interior designer, who has had his own business since 1961. A recent project for a Manhattan couple might be described as a case of split personality.

"Because of its architecture and history, I wanted to do a traditional house, but my clients really didn't like traditional furniture," he says. The place, a diminutive late-nineteenth-century town house in the Sutton Place area, had its own quirky pedigree. In 1926, when it appeared in this magazine, it was the home of Elsie de Wolfe, the iconoclastic decorator who, Bricke reminds us, was known for "all-white rooms, mirrors, being a Francophile, and taking us out of the Victorian age."

But, decades later, all that was left of de Wolfe's unconventional lifestyle were two rooms: a paneled dining room and a library, which de Wolfe originally used as a living room. And the new owners had hired an architect who wanted to make it even more contemporary.

At least until Bricke sat down with one of his clients. "I agreed to go along with the architect's plan, because I knew my client had lived in a Frank Lloyd Wright house," says the designer. But when he asked her why she had bought this particular house, he got a revealing answer. She told Bricke that the house reminded her of a doll's house, and that she liked its old-world atmosphere.

Bricke knew that he wanted to enhance



A TABLE DRAPED WITH A MEIJI-PERIOD Japanese gift-wrapping fabric, opposite page, from Bernd Goeckler Antiques, NYC, and an 1820 neoclassical gilt chair from Rose Cumming add an exotic note to the living room. Ronald Bricke designed the paneling, installing *verre églomisé* in the arch to add to the old-world effect. **THE SYRIE MAUGHAM SOFA**, this page, made by De Angelis, NYC, is upholstered in Amalfi moiré stripe from Brunschwig & Fils, with a Houlès trim. The pair of Donghia chairs, with faux-ivory finish, covered in yellow Velours Languedoc from Clarence House, were purchased at an Isabel O'Neil auction.



"I try and shape the space

IN THE DINING ROOM, the richness of the original paneling is enhanced by candlelight. The reproduction Queen Anne–style walnut dining table and walnut side tables were made by Michael Mueller, a Seattle craftsman. The brocaded fabric on the chairs is from Schumacher. The Régence-style silver chandelier is from Marvin Alexander, Inc. The three-arm sconces by E. F. Caldwell are from Nesle, Inc., NYC.


in the spirit of the individuals who live there"
— Ronald Bricke



those characteristics. So, paneling and plasterwork were designed to turn the living room into an updated eighteenth-century salon. And when several color schemes were rejected for being too traditional, Bricke came up with a lighter palette, inspired by an exhibit of watercolors of Gustavian rooms. Walls were painted a pale apricot pink and a Robert Adam–style ceiling was painted in pink, yellow, blue, and lavender.

The paneling in the dining room lit only by candles has been restored, and the existing brick floor continues into a hearthless fireplace. "That was very strange, but I liked it," says Bricke. "I saw it as a nice early detail." The contrast between the Old and New Worlds is particularly striking in the bedrooms, where the prettiness of old-fashioned dressmaking and upholstery techniques veils the electronics.

The master bedroom, with its embroidered flowers and appliquéd ribbons, is completely soundproof and lightproof. The walls are double layers of Sheetrock, lined in lead, which have been upholstered. Electric shades and lined and interlined curtains further mask both light and sound.

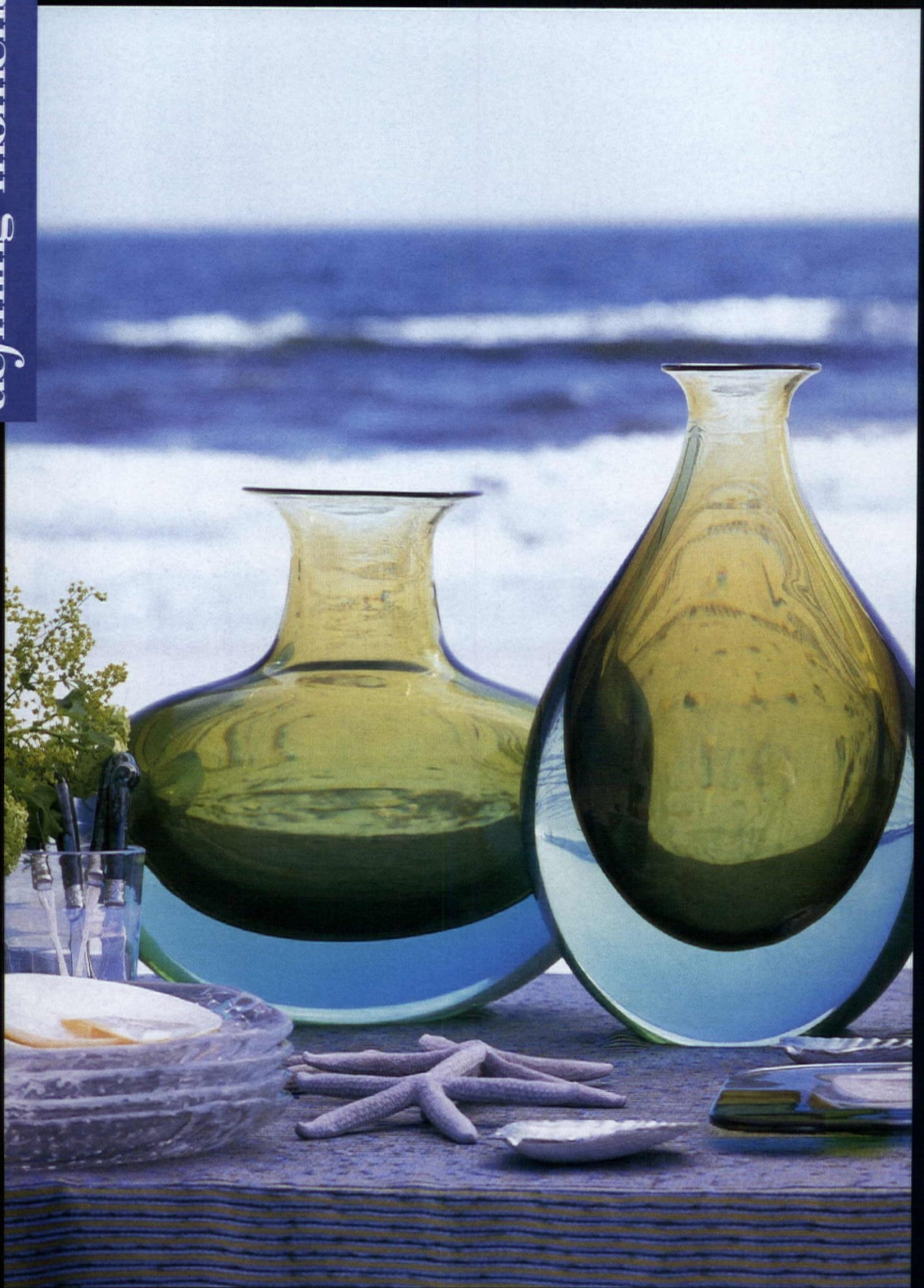
The guest room is enveloped in an old-fashioned violet-hued toile, and the TV and stereo are hidden away in a bookcase. A chandelier in the shape of a sailing ship twinkles overhead. At first the client was unsure about it. But Bricke persuaded her, saying that it was nice to spend time in a guest room that is different from one's normal space. "People will look up and smile," he says.

Sure enough, they do.



THE SPIRIT OF ELSIE DE WOLFE has been preserved with the restoration of her chinoiserie wallpaper in the library, opposite page. The TV is concealed in a cabinet by Ronald Bricke & Associates, Inc. The bench, by Michael Mueller, is in a leopard velvet from Brunschwig & Fils. **THE GUEST BEDROOM** is swathed in Le Mariage de Figaro from Clarence House. The fauteuils are in a silk damask from Rose Cumming. Sources, see back of book.

defining moment



PHOTOGRAPHED BY GABY ZIMMERMANN PRODUCED BY BROOKE STODDARD

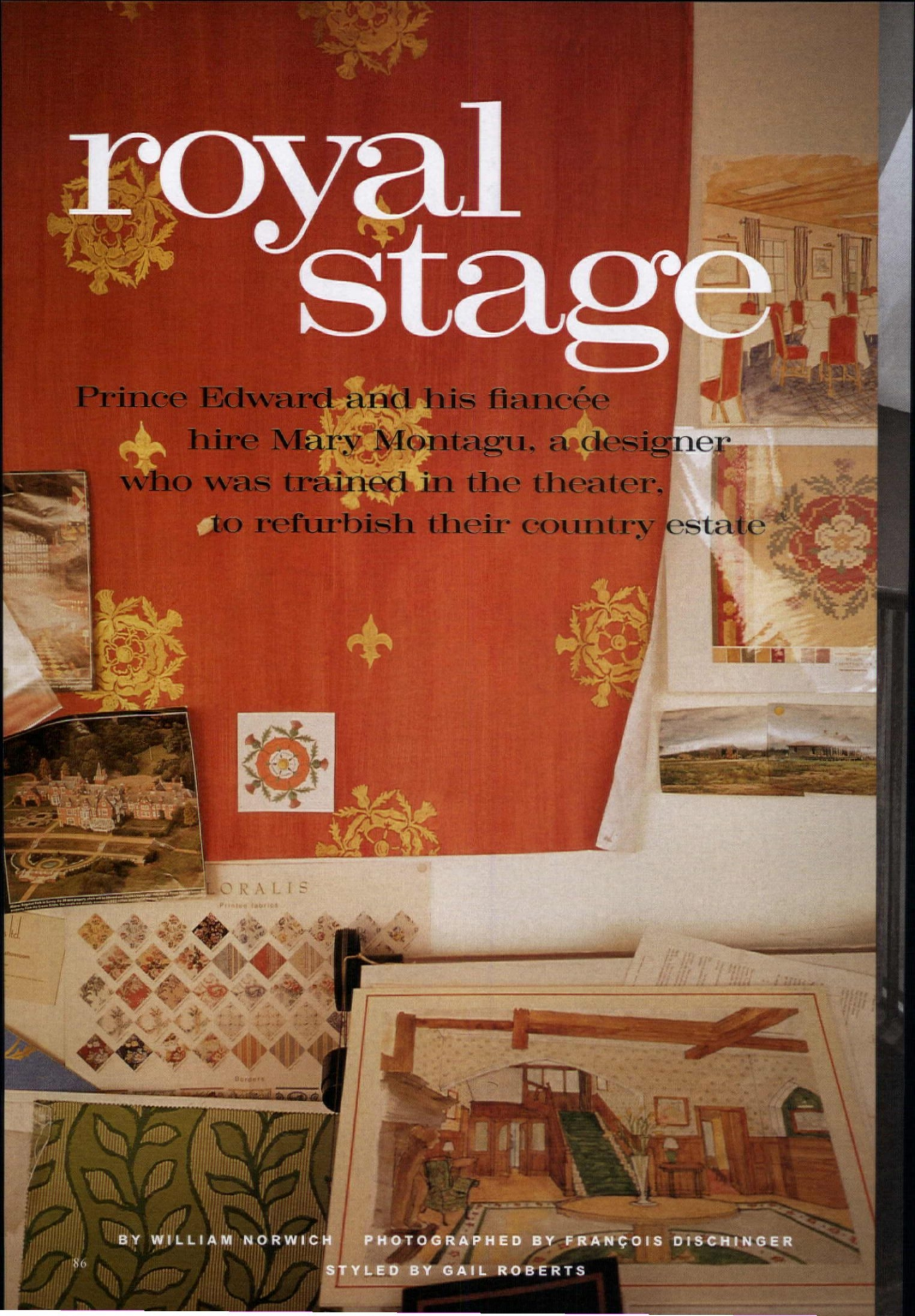
something blue

SOMETIMES YOU DON'T HAVE TO CHOOSE between the mountains and the sea. Inspired by a hike she took in the Swiss Alps, where "the blues were so blue and the greens were so green," Nancy Corzine decided to create a line of accessories in penetrating colors that evoke the trees and the sky—and also the ocean. Her handblown Murano glass vases—in fluid shapes that were designed more than 50 years ago by Murano's great Archimede Seguso—capture the warmth of the sun. Soak it in.



royal stage

Prince Edward and his fiancée hire Mary Montagu, a designer who was trained in the theater, to refurbish their country estate



BY WILLIAM NORWICH PHOTOGRAPHED BY FRANÇOIS DISCHINGER

STYLED BY GAIL ROBERTS



MONTAGU, AT HOME with her husband, publisher Rupert Scott, wears a dress she made. "My husband always teases me that the noise of a drill is my music and the smell of builder's dust is my perfume," she says. HER DRAFTING TABLE, opposite page, is surrounded by studies for Bagshot Park, including wallpaper she designed for her royal clients.





THERE'S ANOTHER WOMAN in Prince Edward's life, someone he has been seeing lately almost as often as his fiancée, Sophie Rhys-Jones, whom he will marry on June 19.

No, not his mother, Queen Elizabeth II. His decorator. Prince Edward has entrusted the furnishing and restoration of Bagshot Park, a rambling mock-Tudor estate in Surrey, where he and his bride will reside, to Mary Montagu, a 34-year-old London interior designer and the only daughter of Lord Montagu of Beaulieu. Bagshot was designed in the 1870s by Benjamin Ferrey for Queen Victoria's third son, Arthur, Duke of Connaught. After his death in 1942, it became a Ministry of Defense training college.

"It hasn't seen modernization since it was built," Montagu said recently at the eighteenth-century town house she shares in Mayfair with her husband, publisher Rupert Scott. "Bagshot has the most beautiful parklands and gardens, but the interiors of the house must have at least twenty coats of regulation paint."

She reduced the main house from umpteen rooms to, basically, "six bedroom suites, two bedroom flats in yet another wing for the staff"—the royal couple will make do with about six—"a dining room, drawing room, sitting room, and a number of other rooms." Fifty to sixty workmen have toiled daily to ready Bagshot, should Edward and Sophie wish to use it around the time of their wedding. Last year the prince moved his television production company, Ardent, from the Soho area of London to a converted stable at Bagshot.

Montagu, who met the prince at a charity event years ago, trained as a theatrical designer in London. While she was working in the theater, so many friends asked for help decorating their



MONTAGU AND SCOTT'S living room is a fascinating mix of family furniture and things they acquired while traveling. They bought the rugs, opposite page, in Morocco. THE SOFA, top, is covered with a Persian animal print and white Indian cotton from Malabar. A SCOTT FAMILY HEIRLOOM, a 19th-century gilt-framed copy of Raphael's *Madonna della Sedia*, left, hangs over one of the fireplaces. The walls are painted in Sanderson's charcoal green.

flats or designing their restaurants—her biggest previous job was designing an English-style golf and country club in Japan—that about eight years ago she opened her interior design business. "I think the reason Prince Edward and Sophie chose me is they knew I wouldn't stamp too much of my own style on Bagshot," Montagu says. "They wanted to have a strong input."

A graphic designer as well as an interior designer, Montagu has created a cipher and badge for the couple to use on new china, silver, glassware, and wallpaper. "Geometric, not too ornate," she says. "What we're trying to go for at Bagshot is something traditional, in keeping with the architecture, but with a contemporary twist."

SHE IS ENCOURAGING her clients to commission pieces. If Chippendale and Wedgwood were alive, she says, "they would be doing their cutting-edge thing on the computer." Bagshot, she points out, "was cutting edge when it was built." Edwin Lutyens designed a chimneypiece and Rudyard Kipling's father, John Lockwood, designed an Indian room as a present from the people of India. "There should be an element of cutting edge now," Montagu says, before excusing herself to take a call. Nothing is mentioned, but it is clear the caller is Prince Edward. Not about anything too cutting edge, but about assessments for making the chimneys safe.

Decorating her own home, Montagu says, is a different affair. "The beach house I built is very modern by English standards. But I'm not sure our London place says much about my decorating style, except how important it is to decorate for the architecture. Our old London house is perfectly suited for Shabby Chic. Slightly *too* shabby, I'm afraid." The house includes many treasures the couple has found since they were married two years ago at Buckler's Hard, the Montagu family's eighteenth-century shipbuilding village. "Most of the furniture comes from our families' houses. That's one of the problems with some of us in England. We inherit furniture, so we don't try anything new." But that's not all bad. She loves "going through the stalls of family things at Windsor, Balmoral, and even the royal yacht. At Bagshot, we're using some of the very 1950s contemporary furniture from the yacht." She smiles. "Curated, strictly controlled, these royal collections, rows and rows of furniture, china, curtains, rugs, screens—you've never seen anything like it. History through the ages, in front of your eyes."

Try finding a wedding present to top that.



Mary Montagu in her office



Sample fabrics for Bagshot Park



Bagshot Park

BAGSHOT PARK has "never seen modernization since it was built," says Montagu. "We're rewiring the whole house, adding new plumbing and new bathrooms." Her office, below, is filled with fabrics and wallpapers for Bagshot; her interior design is full service. Montagu helped her clients prepare their exhaustive wedding-present list with things suited for Bagshot. "And if anyone wants to do something bespoke for them, a special-order present, Buckingham Palace sends them to me for my suggestions." Sources, see back of book.



Prince Edward and Sophie Rhys-Jones



Cultured clutter



Pieces of inspiration

cool fusion

Their weekend home in the Hamptons gave Kelly Behun and



WRITTEN BY SUZANNE SLESIN PHOTOGRAPHED BY MATTHEW HRANEK

Jay Sugarman an ideal test lab for their theories on hip design



INSPIRED BY FRENCH DESIGNER Philippe Starck's work at the Delano Hotel in Miami Beach, Behun and Sugarman installed floor lamps at the end of their driveway. The lamps were made by Greg Yale Landscape Illumination, Inc., Southampton, NY.

PRODUCED BY NANNA LYDIKER STERN STYLED BY MICHAEL REYNOLDS







HOTEL DESIGN CONSULTANT Kelly Behun, left, with G.I. Judy, her miniature dachshund, steps out of a 1972 Citroën SM in front of the contemporary weekend house on eastern Long Island that she renovated with her husband, Jay Sugarman, a real estate investment firm executive.



THE AIRY OPENNESS of the living room is enhanced by a floor covered in many coats of glossy white enamel and polyurethane, and carefully chosen designer pieces, such as a George Nelson sofa upholstered in white wool; Charles and Ray Eames's La Chaise; a chaise longue by Jean Prouvé, at left; and Philippe Starck's Rosy Angelis floor lamp. AN ANTIQUE ICE BREAKER, opposite page, top, is used as a fireplace tool.

THEY MET IN a high-school math class, but chemistry (of a certain kind) kept them together. And if there were explosions during the years of their on-and-off relationship, today, two decades later, Kelly Behun, a design consultant for Ian Schrager Hotels, and Jay Sugarman, who runs an investment company, have settled into stable married life. The weekend house the two created together is only the latest proof of their affinity for each other. "This was our first house together," says Sugarman, "and we wanted to experiment with our ideas."

As their test lab, the couple wanted, Sugarman says, "a place with no design." They searched the Hamptons far and wide before finding a small contemporary house they loved—even if it had some flaws. "It was chockablock full of stuff, with fussy window treatments," recalls



THE DEN OFF THE LIVING ROOM, this page, is furnished in a similarly cool style. The Diesis sofa, by B&B Italia, is covered in cotton duck from Kravet. Table lamps by Isamu Noguchi, from Akari, Long Island City, NY, stand on custom-made wooden tables. The brushed stainless-steel tables are from Troy, NYC; a frosted-glass pitcher from Calvin Klein Home is used as a vase. Behun painted the canvases above the sofa.

Behun. "It was not all bad—just not us." With glee, the two describe how they simply took everything away, inside and out. "We emptied the house, uprooted every tree, ripped out the tennis court, and jackhammered the pool," says Sugarman.

The couple's determination to make a clean slate soon revealed the many advantages of the house, including a double-height living room, wide expanses of glass, and a wonderful feeling of lightness. Suddenly Sugarman and Behun had room to try out their ideas—and the two had plenty of them.

A water-filled skylight was particularly original and successful. Sugarman had noticed that sunshine filtering through the rain that collected in the original skylights created a rippling effect on the floor. So he made his own piece of art by commissioning a new boxlike skylight, sealed tight to hold water. Now, as the sun moves over the house during the course of a day, a shimmering, ever-changing square of light makes its way across the living room floor. The only downside: "On weekends, Jay has to get up there







A JAPANESE SOAKING TUB appealed to Behun, who designed this one, top right, in limestone (rather than the traditional wood) with the help of her colleague Helka Puc, who also aided in the design of the mahogany mirror and stool in the bathroom. The Arne Jacobsen fixture is from Kroin. IN A GUEST BEDROOM, right, a shelving unit from Ikea has been turned into a headboard. The bed linens are from Calvin Klein Home.



IN THE MASTER BEDROOM, the bed, placed on a custom-made maple platform, seems to float in space. The fake-fur coverlet is from Banana Republic Home. Behun designed the hanging lamps, assembling them with elements from Grand Brass Lamp Parts, NYC. The pleated shades are from Just Shades, NYC. The draperies are made from Lee Jofa's Mummy Cloth. A Saarinen end table serves as a TV stand.



with the hose and the squeegee," says Behun. "Since it was his idea, he has to take care of it."

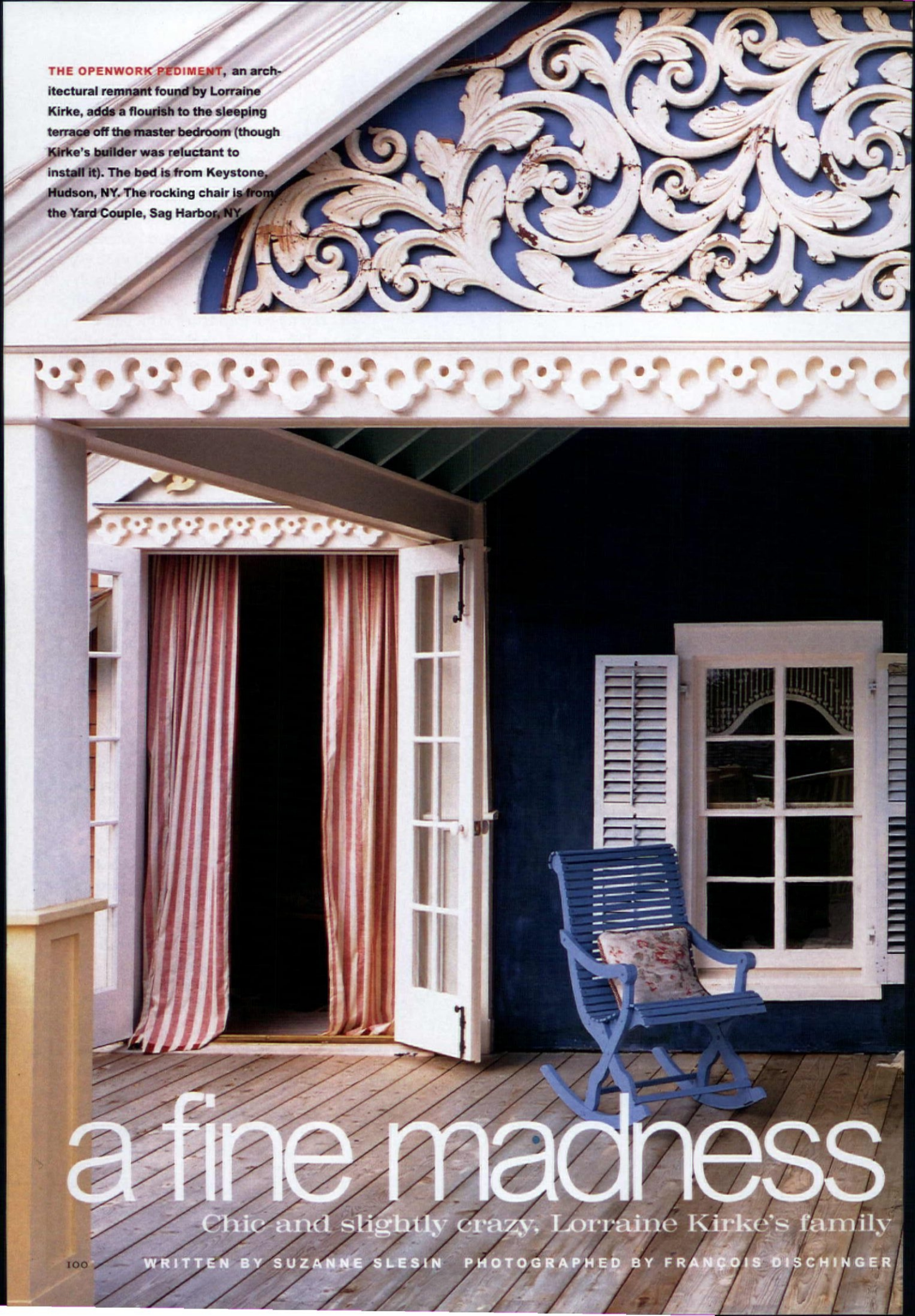
For her part, Behun, remembering how Philippe Starck installed floor lamps outside the Delano Hotel in Miami, set a similar pair at the end of their driveway. "Not only do they give a magical light," says Sugarman, "they also make it really easy for our friends to find the house."

Behun's line of work also prompted an unusual approach to ambience: to make their house feel like a hotel. "At work we're always talking about how to make a hotel feel more like a home," explains Behun. "But whenever you go to a hotel—especially our hotels—you feel like you are on holiday. We wanted to feel that way whenever we came here for the weekend." It seems to have worked. "Every time I walk in, I feel happy," she says.

SO DOES THE COUPLE'S miniature dachshund, G.I. Judy, who also benefited from the design process. "She loves to swim, but has trouble getting out of the water," says Sugarman. "That was one reason we changed the swimming pool and built a limestone ledge six inches below the surface."

Behun's own needs were a little more complex. She wanted an unobstructed view through the house to the garden, so a central fireplace was moved to a wall, leaving a wide-open space. Both the floors—coated in layer after layer of white paint, then covered in a polyurethane gloss—and the carefully chosen pieces of furniture, which run the gamut from off the shelf (Ikea) to classic American design (Charles and Ray Eames), enhance the serenity. "There's something very liberating about not having a whole lot of stuff around," says Behun.

The couple also commissioned special pieces, such as a dining table and benches designed by John Pawson, the English minimalist, and made by Chris Cavallero out of English sycamore. "They look great," says Sugarman, adding wryly, "and seat twelve uncomfortably." His wife smiles: "It's only after twenty minutes that you feel the pain." But then, any great creation requires a bit of suffering.



THE OPENWORK PEDIMENT, an architectural remnant found by Lorraine Kirke, adds a flourish to the sleeping terrace off the master bedroom (though Kirke's builder was reluctant to install it). The bed is from Keystone, Hudson, NY. The rocking chair is from the Yard Couple, Sag Harbor, NY.

a fine madness

Chic and slightly crazy, Lorraine Kirke's family

WRITTEN BY SUZANNE SLESIN PHOTOGRAPHED BY FRANÇOIS DISCHINGER



summerhouse proves her axiom that perfect is boring

PRODUCED BY CAROLINA IRVING



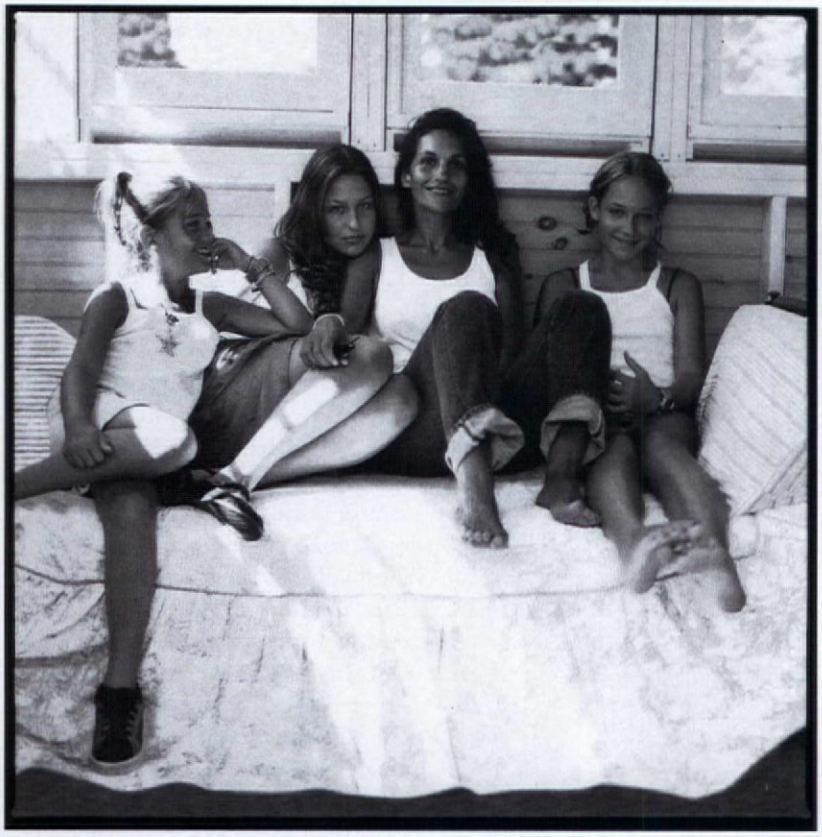


LORRAINE KIRKE'S decorating style is a precise reflection of the woman herself: breezy, lighthearted, energetic, a little funky, altogether captivating. A designer by temperament rather than training, Kirke moved to the United States from London four years ago with her rock-musician husband, Simon Kirke, a founding member of the renowned band Bad Company, and their four children: Greg, 20; Domino, 16; Jemima, 14; and Lola, 8. The family had spent summers on Long Island in rental houses, but a couple of years ago, after they had settled in New York City, Lorraine began to look for a permanent weekend house.

She found a rambling, 14-bedroom shingle house, built about 120 years ago, and fell in love—though the realtor described it to her as a "teardown." Let's just say he didn't understand what Lorraine had in mind. Who would? Hers is an enchanting approach. Imagination and an assured eye transport her family and friends into a magical, wild world where color reigns, paint peels, sconces don't match, and few windows are left uncurtained. One of her friends calls the look "chic bohemian." She is right on the button. As Lorraine likes to say, "If it's perfect, it's boring."

Her first summer, with the help of artists Michelle Dovey and Lorraine Otto, Kirke says she "just painted everything white and started adding bits everywhere." When the season ended, Lorraine got serious and teamed up with architect Sarah Calkins. "That's when the big work got started," she says. Four rooms on the second floor were turned into one big master suite, and a large

IN THE FREEWHEELING, bohemian spirit of the house, a sink and bathtub, from Keystone in Hudson, NY, were placed in the master bedroom. The wing chairs, from England, are covered in white cotton canvas; the bed coverlet and mirror are from Ruby Beets Antiques, Bridgehampton, NY. The folding screen is from Gray Gardens, NYC.







LORRAINE KIRKE GIVES EACH of her children plenty of room. It's one way, she says, to keep them around the house. Kirke is shown at top with, from left, Lola, Domino, and Jemima. **LOLA, LEFT,** stands on the foyer stairs. The console table is from the Yard Couple; the mirror, from Tobias and the Angel, London; the hanging lantern is from Gray Gardens.



FLORALS AND STRIPES unite happily in the living room. The wood-frame armchairs are from Ruby Beets, Bridgehampton, NY; the wicker armchair and candleholders on the mantel are from the Yard Couple; the slipcover on the wing chair was made from fabric Kirke found in London; the striped fabric draped over the table is from Judy Greenwood Antiques, London. The paintings are, from left, by Michelle Dovey, Domino Kirke, and Jemima Kirke.

terrace and sleeping porch were added; and a studio for Simon was built off the kitchen—itself carved out of four small spaces. Down came the garage, up went a barn, which became a freestanding music room for the kids. "The more space you give them," Lorraine explains, "the longer they stay around."

Each of the girls got her own room, with extra mattresses to accommodate sleep-overs. There are plenty of other places in which to loll about: a light-filled painting studio at the top of a turret, outfitted with wood-framed windows opening to the panoramic views; a living room where the TV attracts a crowd; and, in the center of the house, the huge eat-in kitchen. When renovations were complete, the bedroom count was down to a mere eight.

All the while, Lorraine was shopping in the neighboring towns of Sag Harbor and Bridgehampton, as well as along Atlantic Avenue in Brooklyn. "I pick things up and never worry about where I'll put them," she says. "If I like it, I find a place for it." When she walks into a room that looks, to


BREAD



the uninitiated eye, furnished to the brim—sofas piled with pillows, tables draped with quirky, richly textured textiles—Lorraine is apt to exclaim, "Ooh! That corner could really use another chair. We'll just move things around a bit." And so it goes. "If it appeals to the eye, I get it," she says. "That's what I think makes a home."

Though she's always decorated her own houses, Lorraine is now thinking about working for clients. "They would have to be on my wavelength," she says. No kidding. Her husband and children still look dubiously at the bathtub she placed out in the open in the master bedroom. But it may be Lorraine's chief talent that she sees the less-obvious beauty in objects. The house is filled with pillows she has made from interesting textile remnants and cupboards she scraped down to the original paint. In the kitchen, pots and pans hang from a rusty iron garden gate found in the basement.

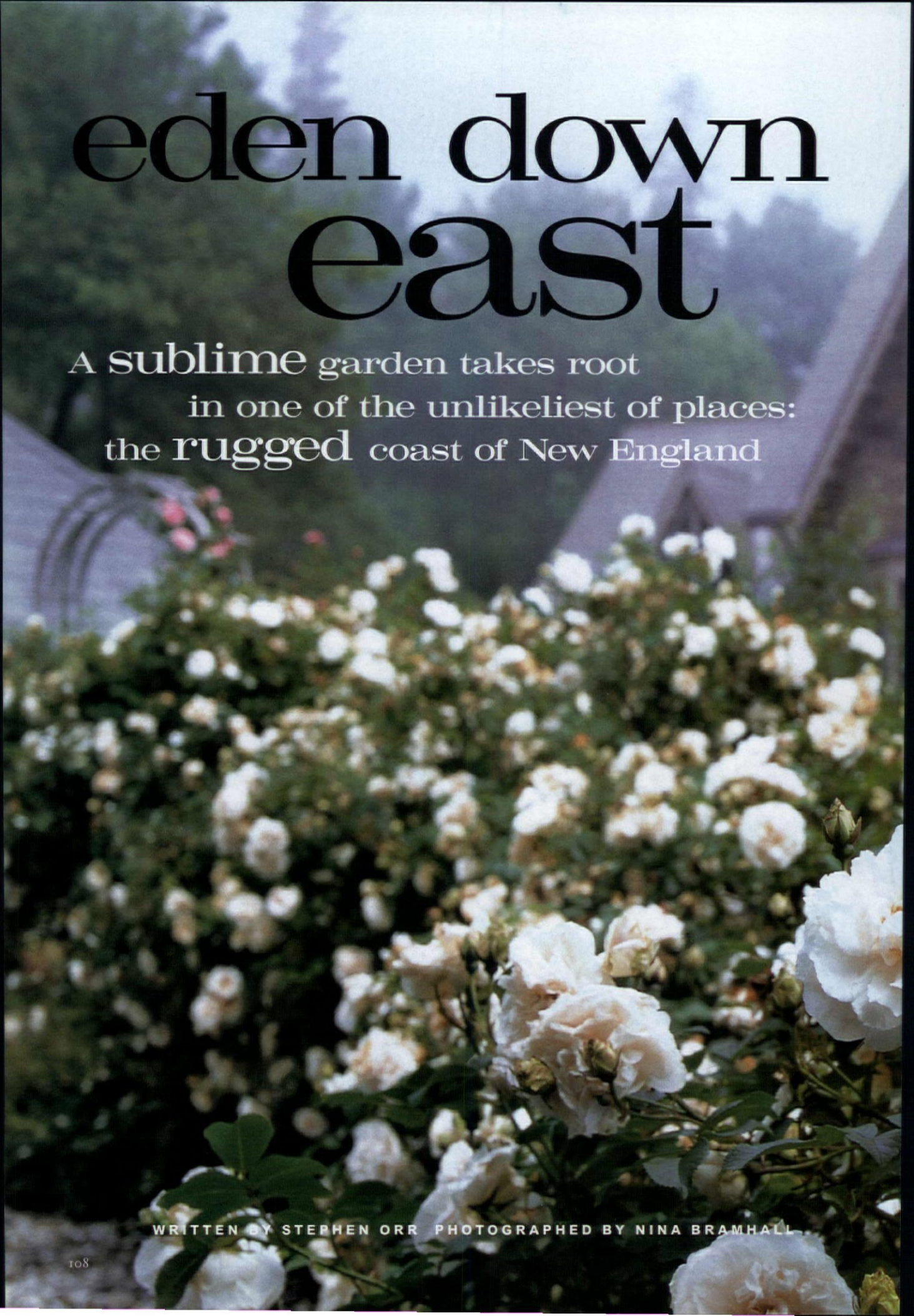
Architectural fragments are her special weakness. Cornices, pilasters, leaded-glass overdoors, carved moldings all find their places in her rooms—some create fanciful frames for beds, others allow light to enter otherwise dark spaces. A few cause consternation. A huge openwork wooden pediment, for example, gave the Kirkes' ever-patient builder, Sag Harbor–based Bob Plumb, a bit of a start when Lorraine announced she wanted to mount it above the second-floor terrace. "I could see it there," says Lorraine, who made an eyeball calculation that it would fit the space perfectly. "But Bob thought it would just fall apart." Plumb gave in, of course, and came up with a solution by backing the fragile piece with a blue-painted panel. "It can all be done," says Lorraine. "I always think to myself, 'The Taj Mahal managed to get built.' Why should you make a big deal of these things?"

Why indeed?

COLOR AND TEXTURE give the kitchen its homey look. The floor was hand-painted, and Lorraine collected the chairs from flea markets. The red cupboard is from the Rural Collection, NYC. The center island and lamps are from Ruby Beets; the stools, from Pottery Barn. The Sub-Zero refrigerator doors are covered with chalkboards from Pearl Paint Co., NYC. Sources, see back of book.

eden down east

A sublime garden takes root in one of the unlikeliest of places: the rugged coast of New England



WRITTEN BY STEPHEN ORR PHOTOGRAPHED BY NINA BRAMHALL

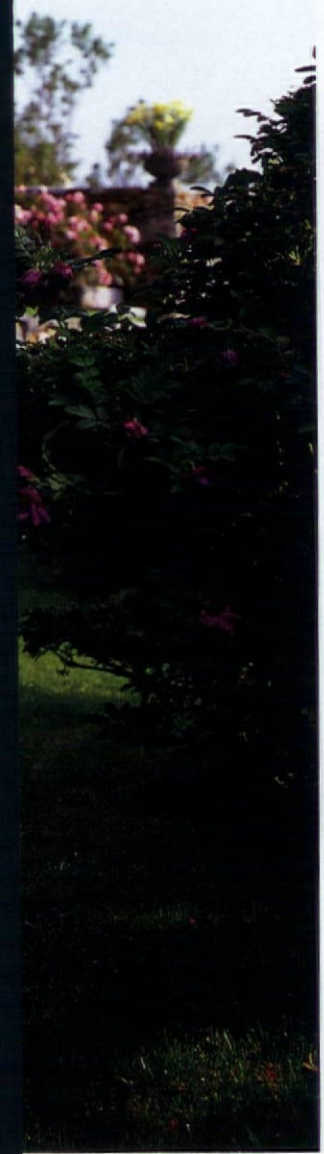


MOUNDED WHITE RUGOSA ROSES, including 'Blanc Double de Coubert' and 'Henry Hudson,' line the approach to a mist-shrouded Beckett's Castle. Rugosas such as these are well-known for their hardiness and suitability for seaside locations.



THE GARDEN DESCENDS from the Gothic 1870s house to the edge of a cliff in a series of planted terraces. The undulating shape of the main border, this page, planted with tough perennials like yarrow, salvia, and lilies, mirrors the swelling surf below. **ON ONE FACE OF THE BLUFFS**, opposite page, roses such as the tall, hot-pink 'Malaga,' 'Abraham Darby,' and the single-flowered 'Cape Cod' grow alongside a blanket of deep purple 'Jackmanii' and blue-violet 'Ramona' clematis.



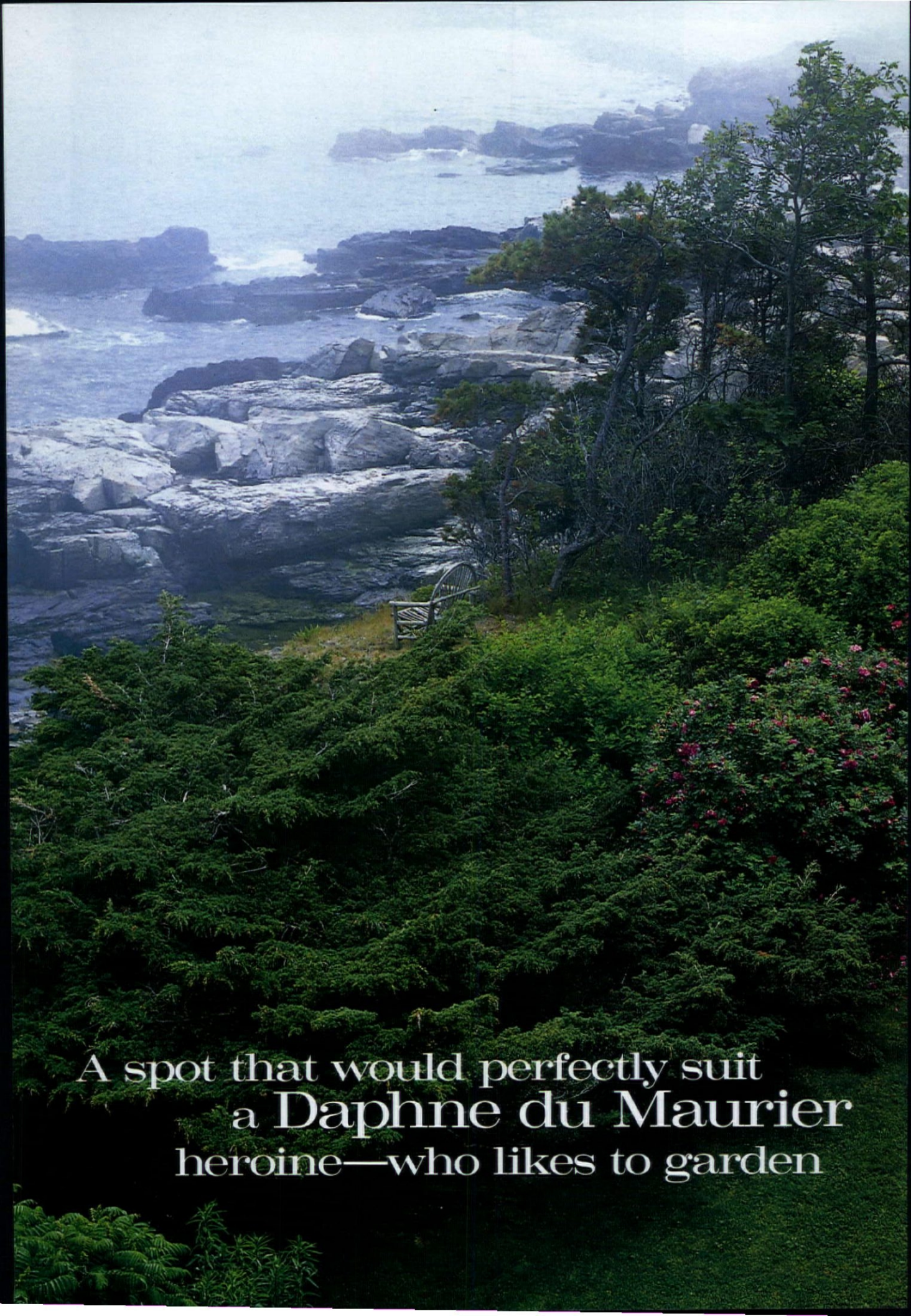


EVER SINCE a childhood which she spent reading perhaps too many gothic novels, the retired psychotherapist had dreamed of owning such a place: a century-old stone house with a tower, set high on a cliff overlooking the sea. Beckett's Castle, as the property located on a rugged corner of the Maine coast is called, was even supposed to be haunted by its original owner. All in all, when the therapist purchased it in the early 1980s, she must have felt she'd found a spot that would perfectly suit a Daphne du Maurier heroine—provided she was an extremely dedicated gardener.

The new owner's fantasy house, you see, had always included a rose garden. And the small but prepossessing house—built between 1870 and 1874 by artist Sylvester B. Beckett—lacked any garden at all. The reason was clear: the storm-swept one-acre site is literally set in stone, high on a granite bluff. When she ordered her first roses—50 rugosas—she had to chisel out planting holes, filling them with the first of many loads of trucked-in soil. Soon in need of more space, she asked a local architect to regrade the property into three terraces descending to a 20-foot sea cliff. The top level includes the house, a studio, and a bank of mixed roses; the second level contains a narrow grassy walkway; on the third level, closest to the sea, sits a perennial border.

Cascades of roses, the owner's abiding passion, make up the majority of blooms in the garden by far. Her collection numbers in the hundreds—mainly chosen for their ability to withstand wind and cold (see "Ground Rules"). The flowers' hardiness aside, the owner emphasizes the romantic—fragrance being her special joy. Old varieties such as 'Roseraie de l'Haÿ'—a visitor soon notes its scent floating elusively in the air—combine the two qualities admirably. Like any true rose fancier, the therapist loves the growing habits of the entire plant, not just its blooms. She hasn't encouraged the bushes to produce flowers in overwhelming abundance, so she can better appreciate the rolling thickets of stems, thorns, and leaves. Perennials, also chosen for their toughness, are tucked among the waves of roses. Concentrated mainly in a curving bed on the lowest garden level, where shrubs protect them from the wind and surf, they still exist precariously. A few years back, a tidal surge whisked off much of the bed.

But this juxtaposition of extremes is what gives the place its almost supernatural charm: the lonely, lighthouse-like nature of the sturdy old house contrasting with the precious masses of blossoms teetering above the wave-crushed rocks. The resident ghost, Mr. Beckett, who has been known to make his icy presence felt by ripping the sheets off the beds of unsuspecting sleepers, has been quite well-behaved of late. Perhaps he just likes flowers.


A spot that would perfectly suit
a Daphne du Maurier
heroine—who likes to garden



THE RESIDENT GHOST of Beckett's Castle, it is said, refuses to let the door to the tower remain shut. Here, the view from that aerie takes in both the raw beauty of the Maine coast and the remarkable profusion of a garden exposed to the elements. Below, a huge bank of the hybrid rugosa rose 'Belle Poitevine' extends past the floriferous perennial border.

seaside roses

EXTREME SITUATIONS, like the exposed site of this windy Maine garden, require both a rich knowledge of rose culture and the tenacity of a New England fisherman. Both helped the owner of Beckett's Castle create an improbable paradise among the stones.

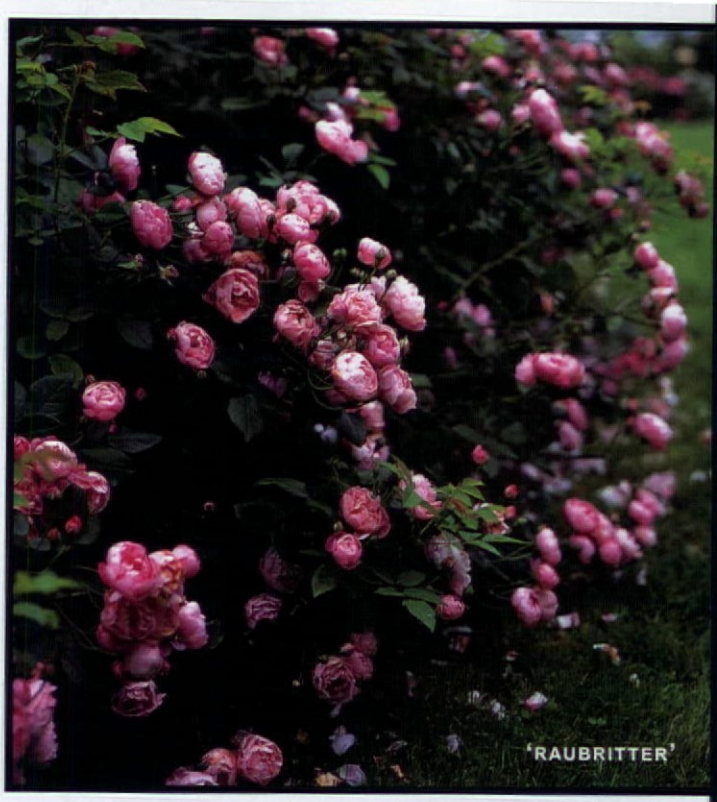
staunch characters

Almost 20 years of trial and error have proven which candidates will prevail in North Atlantic weather: wild roses, old roses, rugosas, modern shrub roses, and even English roses possess the low-maintenance resilience needed to battle the gales. A wild rose such as *ROSA CAROLINA*, from the eastern United States, can be counted on to spread (or sucker) quickly to form a dense thicket perfect for a wild setting. Shrubby rugosa hybrids like 'Belle Poitevine' and 'Roseraie de l'Haÿ' also thrive in seaside conditions. The collection favors large climbers: classic varieties like 'Climbing Iceberg' or 'Zéphirine Drouhin' are grown free of supports, their lanky stems snarling into billowing berms that mimic the ocean waves. The climber 'NEW DAWN,' one of the most disease-resistant roses, crawls alongside the hybrid musk 'BALLERINA' to form a ground cover. The garden also features David Austin's English roses—hybrids the horticulturist bred in order to combine the scent and shape of old roses with the continuous-blooming quality of the hybrid tea rose. His prototype 'CONSTANCE SPRY' grows over the entry gate. Bred in the early sixties, it has an old-rose look and scent, but blooms only once (and gloriously) in midsummer. The owner has few firm rules, but she avoids orangey-red, preferring the softer pinks of 'CELSIANA,' a loose damask rose bred before 1750, and 'RAUBRITTER,' a distinctive cup-shaped rose planted in tribute to her mentor, author Peter Beales. Yellow appears in the lemony 'Leverkusen' and the aptly named 'WINDRUSH,' a ruffled single-flowered English rose.

cultivation notes

Other than a stern annual pruning in early spring and a protective heaping of manure mulch for the winter, these roses are not coddled and have been kept free of chemicals, except for a spraying after black spot made a surprise appearance last summer. (One benefit of the harsh winds is that powdery mildew does not pose a problem.) In this tough-love garden, difficult or tender varieties will not be tolerated.

—STEPHEN ORR


'RAUBRITTER'

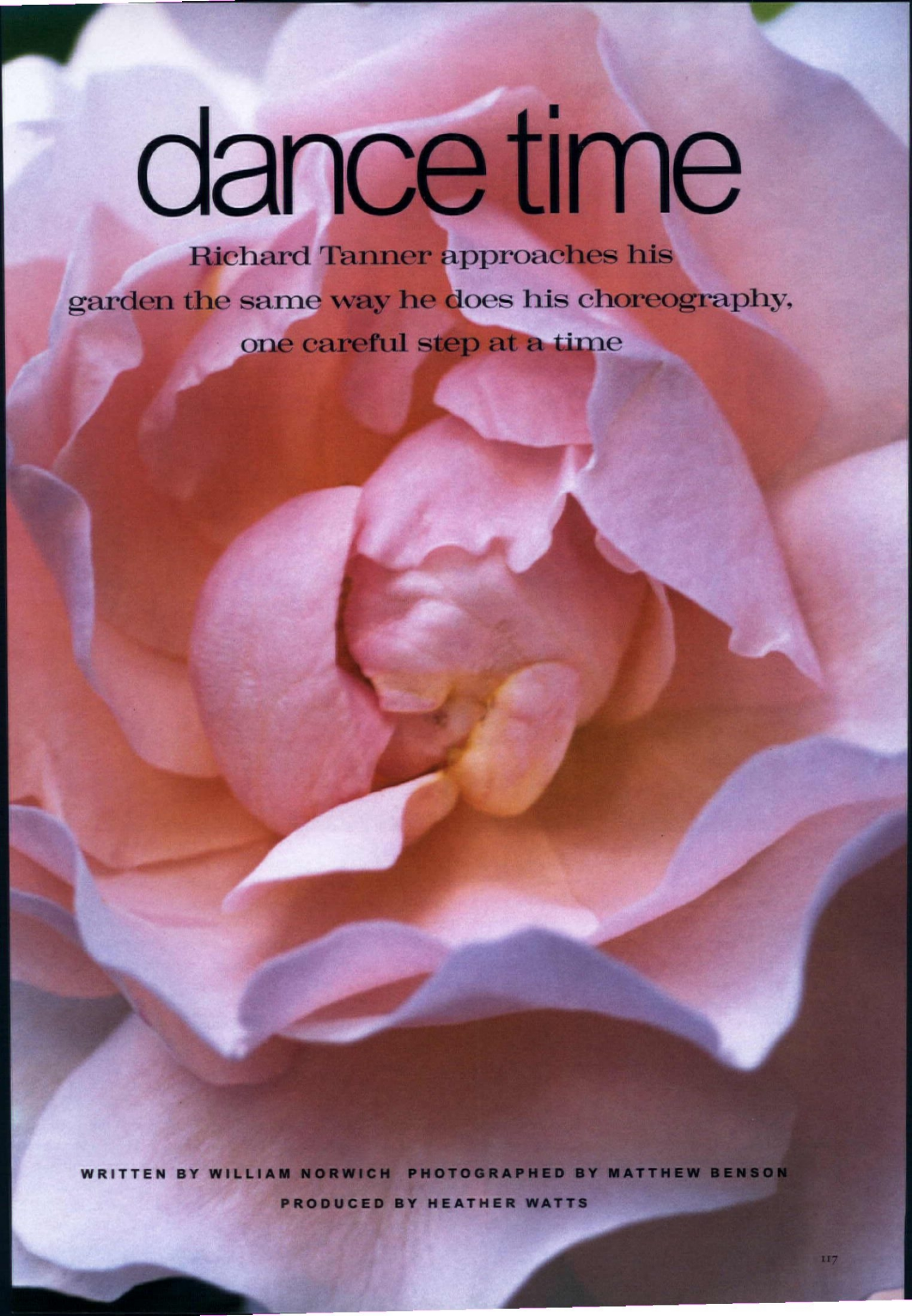

'MALAGA'


'CELSIANA'


'ABRAHAM DARBY'
ROSA CAROLINA
'BALLERINA' AND 'NEW DAWN'
'WINDRUSH'
'CONSTANCE SPRY'
'LAVENDER LASSIE'



TEN YEARS AGO a slope of lawn gone to seed by the Hudson River inspired choreographer Richard Tanner. He saw a stage for a full-production garden of perennials and roses such as 'Madame Alfred Carrière,' 'Constance Spry,' and 'New Dawn.' THE LOOSE FOLDS of the English rose 'Cymbeline,' opposite page, reward closer inspection.



dance time

Richard Tanner approaches his garden the same way he does his choreography, one careful step at a time

WRITTEN BY WILLIAM NORWICH PHOTOGRAPHED BY MATTHEW BENSON

PRODUCED BY HEATHER WATTS



IF HIS GARDEN seems to play to an audience as if it were an enchanted madcap medley called "Mother Nature's Follies," Richard Tanner doesn't mind the comparison. Tanner is a choreographer with the New York City Ballet who worked with the late George Balanchine. He has been gardening most of his adult life, first in a small city garden on Manhattan's Upper West Side and, for a decade now, in Sneden's Landing, a Hudson River hamlet about 30 minutes from New York City.

"Unlike me, Dick has gone way beyond flowers," says his friend Heather Watts, a former City Ballet prima ballerina turned avid gardener. "There's so much amplitude in his garden, but what you also see is the part of him that is a wonderful choreographer. Don't forget that what choreographers do before they even make the first step to the music they've chosen is to create the structure for the dance. 'He'll come in now, she'll come in then.' First Dick imagined the structure of his garden, then he created the steps. I'm the opposite. I'm a flowerhound. Dick calls me a 'plopper'—and I'm terrible with structure."

Tanner's house is surrounded by woolly overgrowth. Until you come around to the back, you wouldn't guess there could be this paradise. According to Watts, "it was a mudhole" before Tanner began his garden. "When I got here in July ten years ago," Tanner says, "I began by looking straight out my window and I said, 'It has to have a pergola with climbing roses.' By August, I had a backhoe in here and I was building retaining walls, pillars, bases, steps, and a patio." Always done on a budget, he emphasizes. Always there are additions and modifications with each new year. His most recent installations are the 72 azalea bushes he will shear Japanese-style after they bloom. The lush riverbank property inspires him. "Sneden's is like a big cup. The topography is so interesting because everything heads down to the Hudson, and nothing is flat."

The profile of this private burg was raised briefly last year, when Uma Thurman and Ethan Hawke put their house on the market after owning it for only six months. The New York *Daily News* reported that neighbors claimed Thurman and Hawke were





PLACEMENT IS ALL: "Some people say they hate certain plants. I don't," says Tanner, above. "Maybe some would just work better in another situation." CLIMBING ROSES, opposite page, thrive in a lofty spot. THE RUSTIC BRIDGE, right, is draped with the hybrid musk rose 'Ballerina.'

"Arranging a garden is the same process as choreographing a ballet. Plants are just like dancers"—Richard Tanner

moving back to the city because their house was haunted. "All the houses in Sneden's Landing are haunted," a neighbor told the newspaper.

"Ridiculous," Tanner says. The only local trouble he has noticed lately has to do with roses: too many roses in the gardens and not enough good bones. "Gardening is really taking off in this country, and roses are so popular. They represent gardens to people. I love my roses, of course, but you have to realize that roses cannot be the bones of a garden. We're not living in the south of France here. You're looking at bare bones in the garden for six months of the year. It gets back to structure. Roses are not a structural thing. They look great with evergreen plants, with boxwood, with azaleas."

Tanner amplifies on the importance of seeing structure in the garden first and plotting the steps second: "Arranging a garden is the same mental process as choreographing a ballet. And plants are just like dancers. They have to be nurtured. Sometimes they are injured. Sometimes they are depressed. They have to be cared for, and yet they are surprisingly tough. Plants peak at different times, as do dancers. Neither are machines. And dance and gardening are enjoyable for the same reasons: it's about beauty. Imagination. In the end it is about performing. Dancers love to perform, and gardens love to bloom."

Has his perfect setting ever tempted Tanner to stage a tableau vivant here? "No," he says, laughing. "But I've had parties for the company, and they've played *football*. I don't like football. Footballs fall on peonies."



'GERTRUDE JEKYLL'



'SOMBREUIL'

woodland roses

EVEN A SYLVAN SETTING like the Tanner garden has its challenges. Granted, dramatic elements like hurricane-force winds don't destroy the plantings as they do in a Maine garden (page 108). The problems here are more subtle, but equally difficult—mildew and creeping shade keep our gardener on the run.

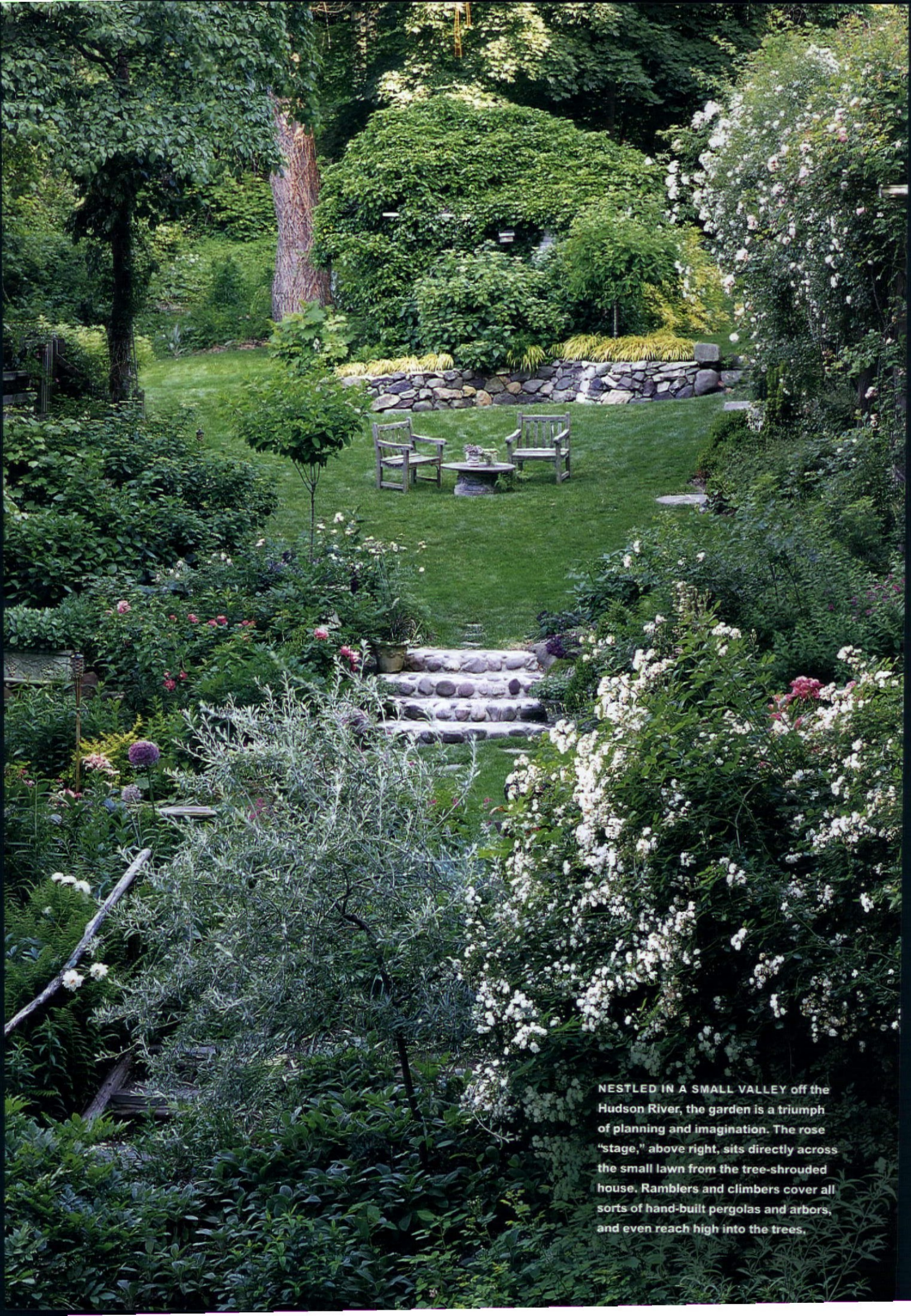
the secrets of his success

"Most of my successes are a mystery," Tanner explains, putting his finger on the inexplicable nature of gardening. "Is it the right rose, right time, right place? Who knows?" He does identify his most notable achievements on this old shaded property as being of the rambler class. 'Seagull,' 'Trier,' and 'Bobbie James' have proven adept at scrambling over pergolas, smothering unsightly sheds, and vaulting to the sunny tops of the trees. Tanner makes all this glorious bloom sound easy. He says the 90-odd varieties aren't fussed over except for pruning and a yearly spring feeding of a concoction that he swears by: Nature Meal for Roses (a commercial mixture), which he combines with green sand, rock phosphate, bonemeal, blood meal, fish meal, and alfalfa. It's no wonder his roses seem so robust—there's not a vegan among them.

dealing with disappointments

Tanner doesn't like to dwell on his failures. "I could name a hundred roses that have died here," he says. "I've tried 'Étoile de Hollande' five different times, with no success." Whether it's the problem of limited sun (five or six hours in the best parts of the garden) or the mildew that attacks the tightly wound climbers, Tanner has a sanguine attitude toward obstacles. "You learn to live with mildew and black spot," he says. "It's not the end of the world." No special care is taken for winter protection, either—it's every rose for herself. Tanner describes his attitude as he shuts down his garden for the season in one phrase: "Good luck, everybody!"

—STEPHEN ORR



NESTLED IN A SMALL VALLEY off the Hudson River, the garden is a triumph of planning and imagination. The rose "stage," above right, sits directly across the small lawn from the tree-shrouded house. Ramblers and climbers cover all sorts of hand-built pergolas and arbors, and even reach high into the trees.



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Interior Design, Ronald Bricke & Associates, Inc., NYC. 212-472-9006. **Antique English chairs,** Ann-Morris Antiques, NYC. 212-755-3308. Available through architects and designers. **Williamsburg Silk Velvet on chairs,** Schumacher. 800-332-3384. Available through architects and designers. **Ivory braiding on chairs, and Ninon Taffeta curtain fabric,** Brunschwig & Fils, NYC. 212-838-7878. Available through architects and designers. **Swedish sewing table,** Evergreen Antiques, NYC. 212-744-5664. **Goliath wool carpet,** Rosecore Carpet, NYC. 212-421-7272. Available through architects and designers. **Alberta Ferretti gown,** Barneys New York, NYC. 212-826-8900. **Didahclo satin mules** and **Petit handbag,** Manolo Blahnik, NYC. 212-582-3007. **Mike & Ally atomizer, compact mirror, and lipstick case,** Barneys New York.

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ABC Carpet & Home, NYC. 212-473-3000. Artistic Tile, Inc., NYC. 212-727-9331. By Terry, Paris, France. 33-1-44-76-00-76; and available exclusively at Saks Fifth Avenue, NYC. 212-753-4000. Country Floors, NYC. 212-627-8300. Muriel Grateau, Paris, France. 33-1-40-20-42-82. Takashimaya, NYC. 800-753-2038. Anthropologie, NYC. 212-343-7070. Anthropolgie catalogue. 800-309-2500. Amsterdam Corporation, NYC. 212-644-1350. Restoration Hardware. 800-762-1005.

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Interior Design, Ronald Bricke & Associates, Inc., 333 East 69th Street, NYC 10021. 212-472-9006. **Pages 76-77,** Marvin Alexander, Inc., NYC. 212-754-0173. Available through architects and designers. Ornamental Compositions, Inc., NYC. 212-799-6337. Lee Jofa, Bethpage, NY. 516-752-7600. Available through architects and designers. **Pages 78-79,** Rose Cumming, Ltd., NYC. 212-758-0844. Available through architects and designers. De Angelis, NYC. Available through architects and designers. Brunschwig & Fils, NYC. 212-838-7878. Available through architects and designers. Houlès USA, NYC. 212-935-3900. Available through architects and designers. Clarence House, NYC. 212-752-2890. Available through architects and designers. **Slipper chair,** De Angelis. **Pekin Stripe on slipper chair,** Brunschwig & Fils. **Wooden end table,** Charles J. Winston & Co., Inc., NYC. 212-753-3612. Available through architects and designers. **Pages 80-81,** Michael Mueller, Inc., Seattle, WA. 206-782-9334. Schumacher. 800-332-3384. Available through architects and designers. Nesle, Inc., 151 East 57th Street, NYC 10022. 212-755-0515. **Cherub wall brackets,** Yale R. Burge Antiques, NYC. 212-838-4005. Available through architects and designers. **Pages 82-83, Leopard Silk Velvet,** Brunschwig & Fils. **Three-arm sconces,** Charles J. Winston & Co. Inc. **Birth of the Rose clock,** Karl Kemp Antiques, 34-36 East 10th Street, NYC 10003. 212-254-1877. **Antique fauteuils,** Bardith Ltd., 31 East 72nd Street, NYC 10021. 212-737-8660. **Antique inlaid table,** Kentshire Galleries, Ltd., 37 East 12th Street, NYC 10003. 212-673-6644. **19th-century mirrored sconce,** John Rosselli Ltd., 255 East 72nd Street, NYC. 212-737-2252. **Goliath wool carpet,** Rosecore Carpet, NYC. 212-421-7272. Available through architects and designers. **Quilted bed coverlet,** Frette, NYC. 212-988-5221.

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Oceana Collection decanter, vase, and bowl, Nancy Corzine, Los Angeles, CA. 310-652-4859. Available through architects and designers. **Alexandra fabric on table,** Donghia. 800-DONGHIA. Available through architects and designers. **Green glass balls,** $15 and $20, Felissimo, NYC. 800-565-6785. **Trio Design glass tray,** $130, and **Amedeus blue wine goblets,** $22 each, Barneys New York. 800-777-0087. **Sea-glass green wine goblet,** $12, Global Table, NYC. 212-431-5839. **Mother-of-pearl dish,** $45, **shell dishes,** $15 each, **Sundra acrylic-handled flatware,** $165/set of 5, **mother-of-pearl servers,** $25 each, Takashimaya, NYC. 800-753-2038. **Pesciolini glass plates,** $10.95 each, Crate & Barrel. 800-996-9960. **Bui glass tumbler,** $40, Aero, Ltd., NYC. 212-966-1500.

ROYAL STAGE Pages 86-91

Interior Design, Mary Montagu Designs, Unit 164 Park House, 140 Battersea Park Road, London SW11 4NB, England. 44-171-627-2255. **Pages 88-89,** Malabar, London, England. 44-171-501-4200. Sanderson, London, England. 44-189-523-8244.

COOL FUSION Pages 92-99

Pages 92-93, Greg Yale Landscape Illumination, Inc., 27 Henry Road, Southampton, NY 11968. 516-287-2132. **Pages 94-95, George Nelson sofa,** Art & Industrial Design, 399 Lafayette Street, NYC. 212-477-0116. **La Chaise,** Vitra, NYC. 212-539-1900. **Rosy Angelis floor lamp,** Flos USA, Huntington Station, NY. 800-939-3567. **Capri Loungers at pool,** Barlow Tyrie Inc., Moorestown, NJ. 800-451-7467. **Pages 96-97,** B&B Italia. 800-872-1697. Kravet, Bethpage, NY. 516-293-2000. Available through architects and designers. Akari Associates, 32-37 Vernon Boulevard, Long Island City, NY 11106. 718-721-2308. Calvin Klein Home. 800-294-7978. Kroin. 800-OK-KROIN. Ikea. 800-434-IKEA. **Stainless-steel tables,** Troy, 138 Greene Street, NYC 10012. 212-941-4777. **Limestone bathtub,** by J. Tortorella Swimming Pools, Inc., 1764 North Highway, Southampton, NY 11968. 516-283-7373. **Mahogany mirror,** by East End Glass & Mirror, 99 Mariners Drive, Southampton, NY 11968. 516-283-2210. **Woven rattan basket,** Mecox Gardens, 257 County Road 39A, Southampton, NY 11968. 516-287-5015. **Pages 98-99,** Grand Brass Lamp Parts, Inc., 221 Grand Street, NYC 10013. 212-226-2567. Just Shades, Inc., 21 Spring Street, NYC 10012. 212-966-2757. Lee Jofa, Bethpage, NY.

800-453-3563. Available through architects and designers. **Saarinen end table,** Knoll. 800-445-5045.

A FINE MADNESS Pages 100-107

Pages 100-101, Keystone, Hudson, NY. 518-822-1019. The Yard Couple, Sag Harbor, NY. 516-725-7200. **Pages 102-103,** Ruby Beets Antiques, Bridgehampton, NY. 516-537-2802. Gray Gardens, NYC. 212-966-7116. **Lampshades,** Potted Gardens, Ltd., NYC. 212-255-4797. **Pages 104-105,** Tobias and the Angel, London England. 44-181-296-0058. Judy Greenwood Antiques, London, England. 44-171-736-6037. **Striped rug,** Hunters & Collectors, Bridgehampton, NY. 516-537-4233. **Pages 106-107,** The Rural Collection, NYC. 212-645-4488. **Napolean stools,** Pottery Barn. 800-922-5507. Sub-Zero. 800-444-7820. Pearl Paint Co., NYC. 212-431-7932. **Kitchen table,** The Rural Collection.

EDEN DOWN EAST Pages 108-115

DANCE TIME Pages 116-121, Roses, The Roseraie at Bayfields, Waldoboro, ME. 207-832-6330. www.roseraie.com. Lowe's Own-Root Roses, Nashua, NH. 603-888-2214. Pickering Nurseries, Ontario, Canada, 905-839-2111. Arena Rose Company, CA. 805-227-4094. **Nature Meal fertilizer,** Nitron Industries, AR. 800-835-0123.

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CORRECTION

On page 30 of the May 1999 issue, the telephone number for Stroheim & Romann in NY is 718-706-7000; the telephone number for Pierre Frey, NYC, is 212-213-3099.

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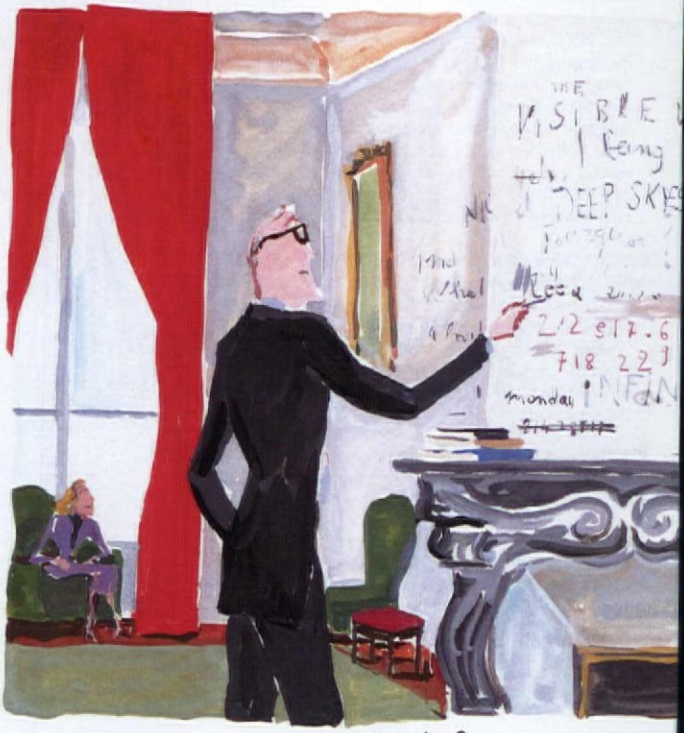
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